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BASEL LUTE DAYS

September 14th - 18th, 2022

DEUTSCHE LAUTENGESELLSCHAFT - SCHOLA CANTORUM BASILIENSIS

The German Lute Society (DLG), in collaboration with the Schola Cantorum Basiliensis/FHNW, is pleased to announce the BASEL LUTE DAYS, which will take place from September 14th - 18th, 2022 on the Campus of the Basel Music Academy. The Basel Lute Days, under the general direction of Peter Croton, will bring together performers, researchers, teachers and students, and will consist of the following:

- **The International Musicological Society Study Group Meeting, "Tablature in Western Music"** (September 14th). This meeting, under the direction of John Griffiths, will present research papers on the subject of lute and keyboard tablature.

- **The 2nd International Conference on Lute Study in Higher Education** (September 14th - 16th), hosted and supported by the Schola Cantorum Basiliensis. This conference, building on the 2019 Conference in Bremen, will continue to explore diverse subjects of interest to lute teachers, students and performers through presentations and discussions. Talks will include subjects such as historical performance practice, basso continuo, Alexander Technique, plectrum lute, ornamentation, and general early music pedagogy in the 21st century. There will be panel discussions, including "Studying the lute from the student's perspective".

- **The German Lute Society International Lute Festival** (September 16th - 18th). This festival will include lectures (in German or English), gala concerts and master classes with the conference speakers, and an exhibition of music and instruments. The presentations will cover subjects such as performance practice and research, original instruments and the lute in the 20th century (teaching, lute building, interpretation and technique) including the role that Basel has played in this development. We are also inviting representatives from Lute Societies around the world to participate in a round-table discussion.

Presenters at the Conference: Julian Behr, Paul Beier, Andrea Damiani, Jacob Heringman, Elizabeth Kenny, Kelly Landerkin, Marc Lewon, Catherine Liddell, Nigel North, Paul O'Dette, Lynda Sayce and Peter Croton.

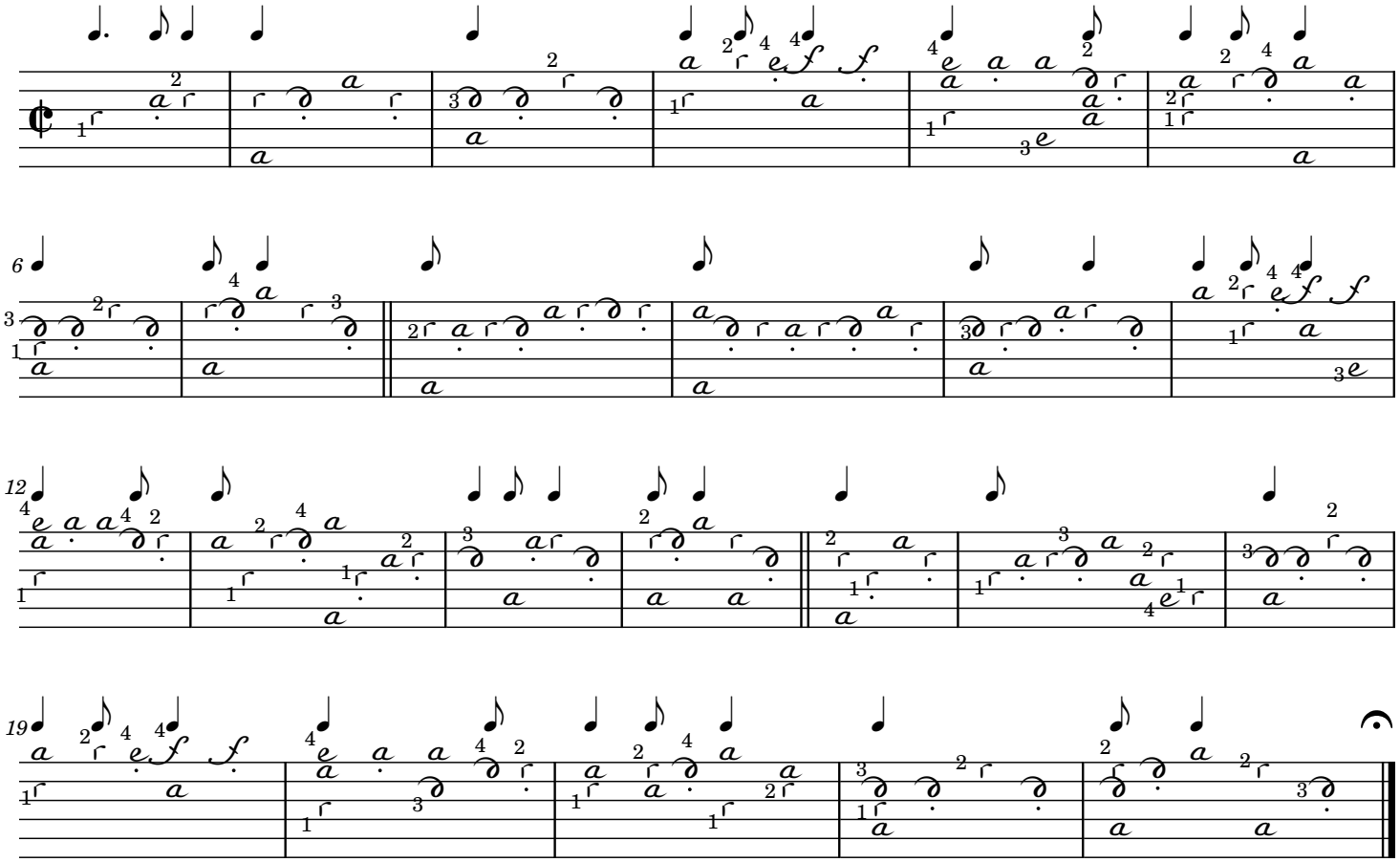
Presenters at the DLG Festival: Anthony Bailes, Ziv Braha, Casulana Lute Consort, Anne Marie Dragosits, John Griffiths, Ya'qub El-Khaled, Dieter Kirsch, Sigrun Richter, Lynda Sayce, Hopkinson Smith, Nico van der Waals und Sigrid Wirth.

Registration to attend the Conference or Festival, deadline August 15th, 2022: <luteconference@gmail.com>.
Registration to play in a master class (Julian Behr, Paul Beier, Andrea Damiani, Jacob Heringman, Elizabeth Kenny, Marc Lewon, Catherine Liddell, Nigel North, Paul O'Dette and Lynda Sayce):.
Deadline August 1st, 2022: <lutelesson@protonmail.com>.

A Gigue

The Schoole of Musicke (1603), f.m1v/1

Thomas Robinson

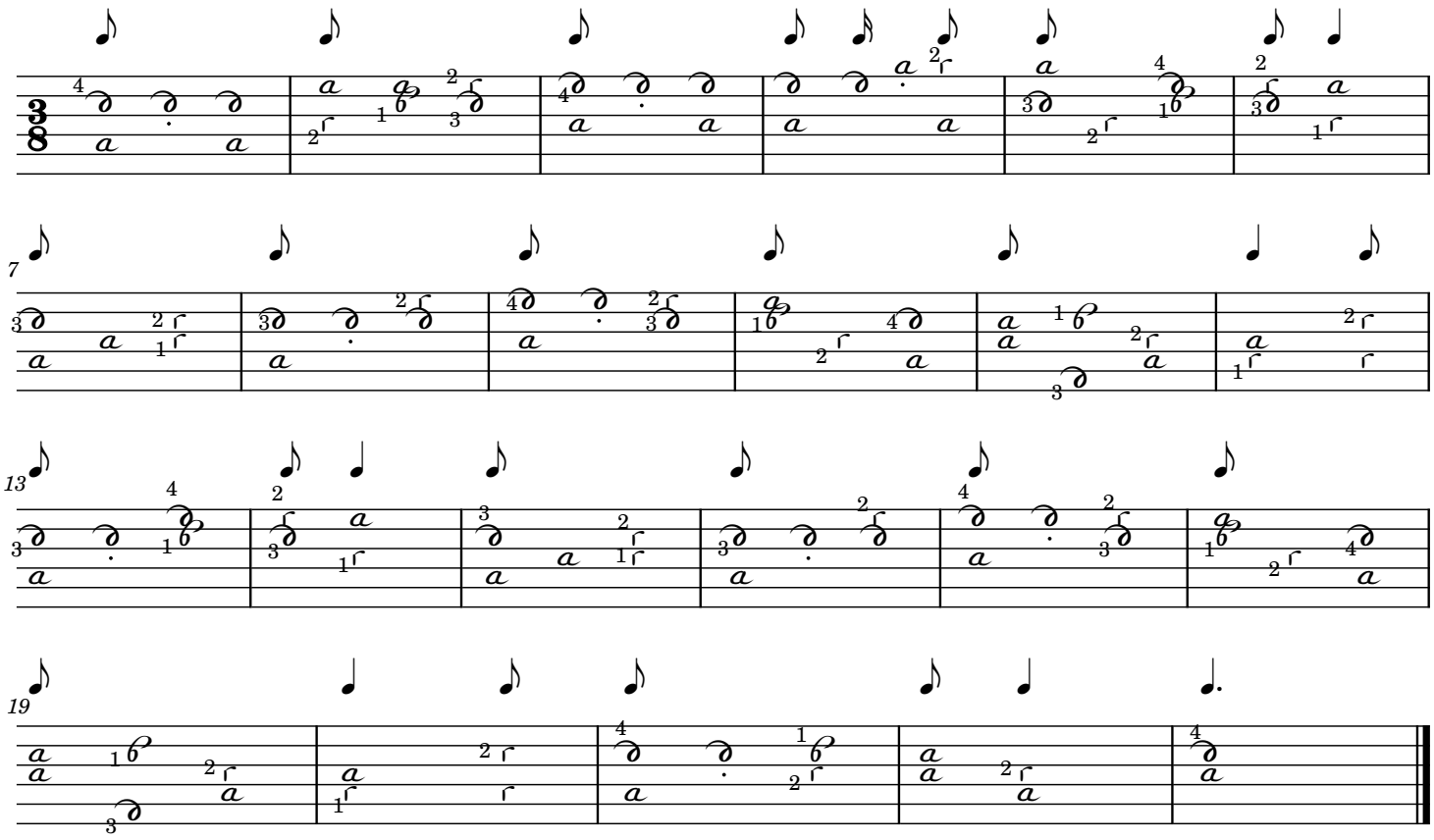


A note for beginners: this piece does not
start on a downbeat. If you are counting each measure in 4, it begins on 2.
If you are counting each measure in 2, it begins on the "and" of 1.

Ain hoff dantz mit zway stimen (Nachtanz)

Ain Schone Kunstliche Underweisung (1523), f.b4v/2

Hans Judenkünig

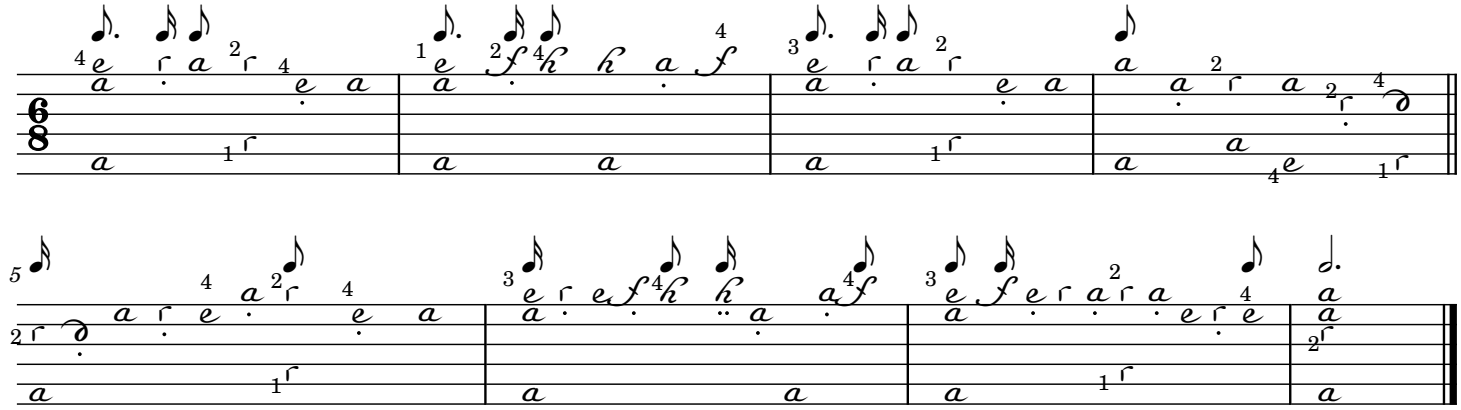


This attractive dance provides a wonderful opportunity for students to work on "close play," or notes that are played simultaneously on adjacent strings. Make sure that all notes are clearly audible.

Untitled

GB-Cu Ms. Dd.211, f.48/4

Anonymous



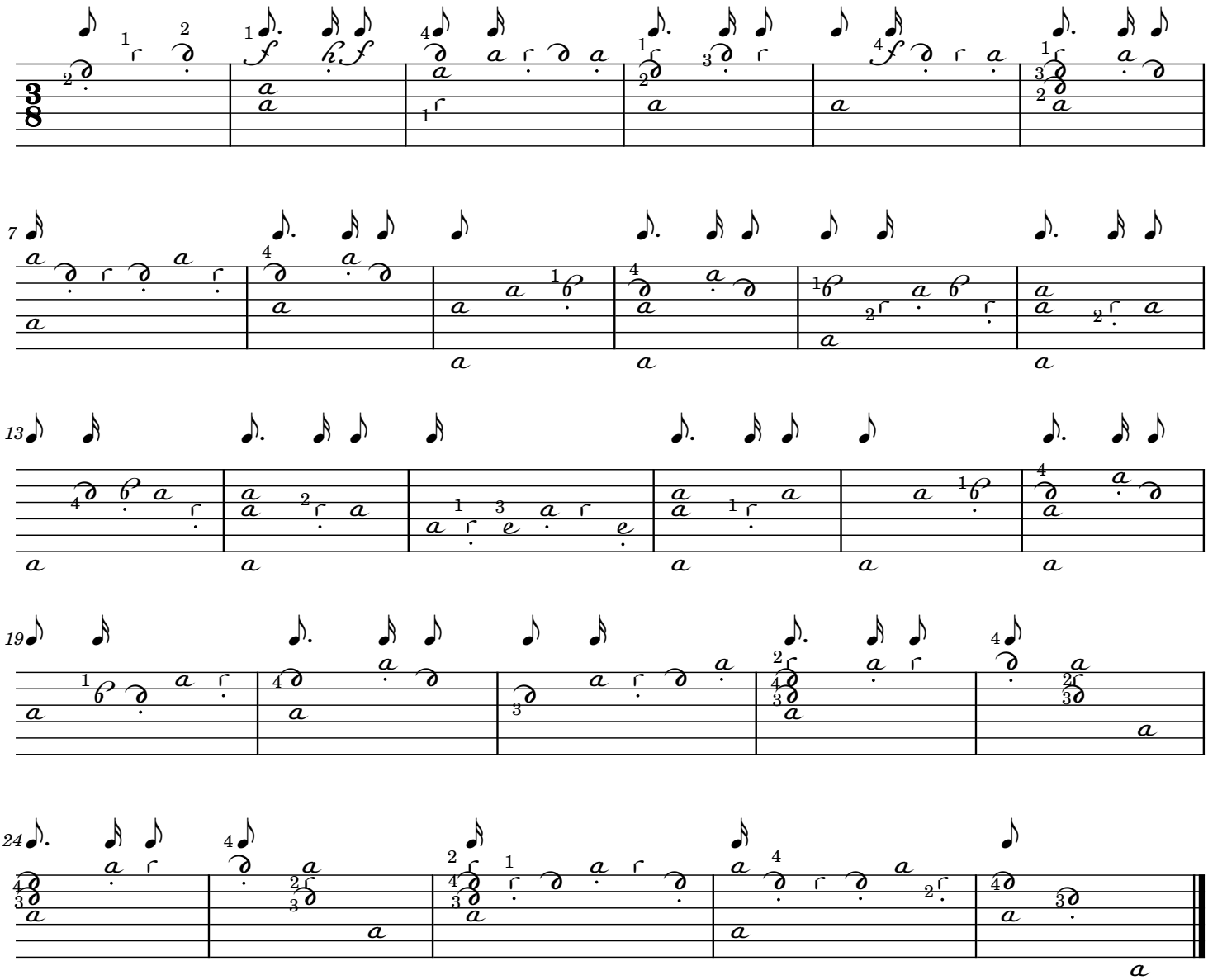
A delightful little fragment showcasing the tunefulness of English repertoire. I have increased its length by providing a repeat with divisions.

Volte

G-Sl G.I.4 "Donaueschingen MS," v.1, f.31v/3

7th course tuned to F

Anonymous

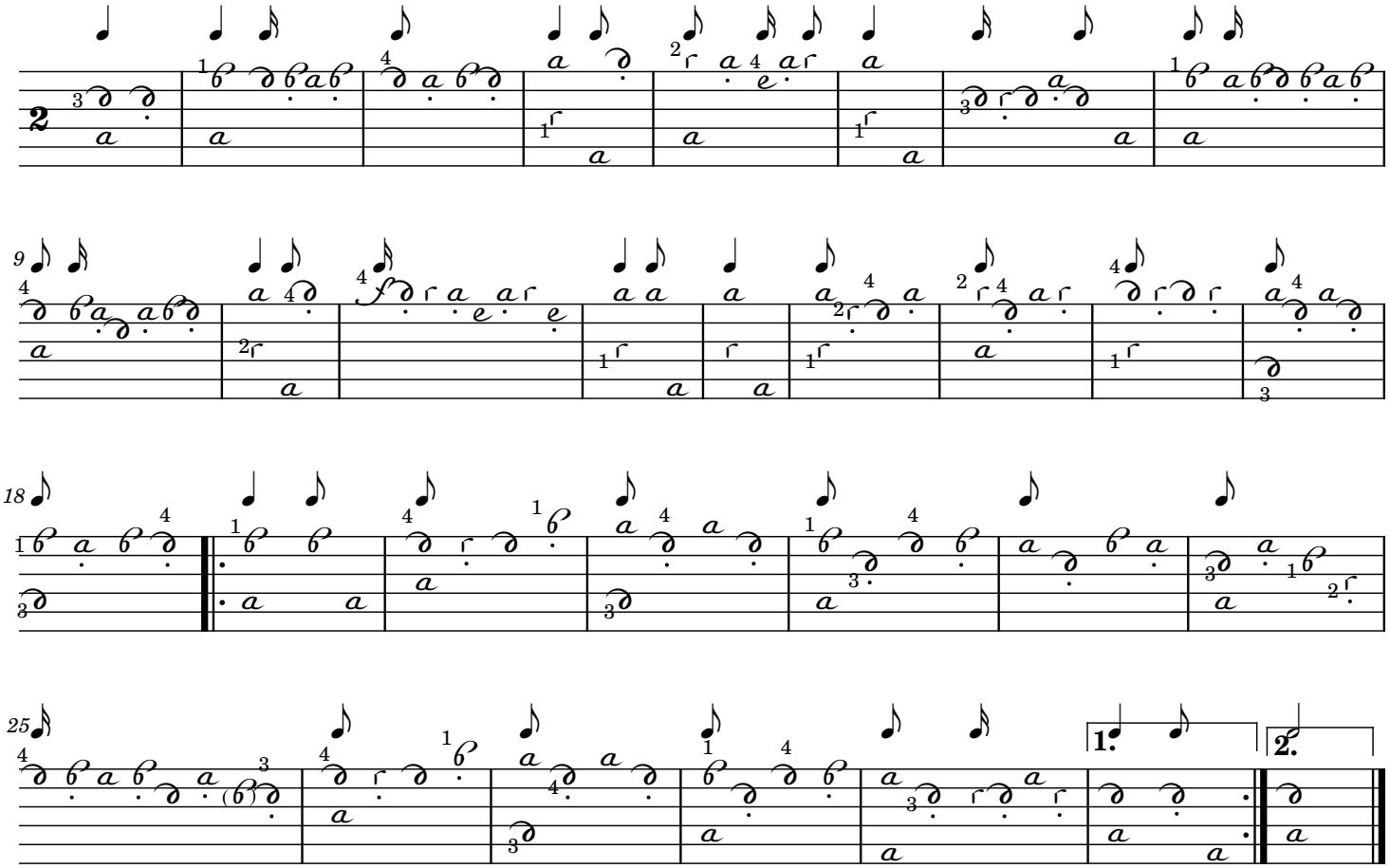


A beautiful little dance. The author provides some alternate measures in the source but I have chosen to keep the simpler ones for the benefit of the beginning student.

Branle

Attaingnant, Dixhuit basses danses (1530), f.16

Anon.

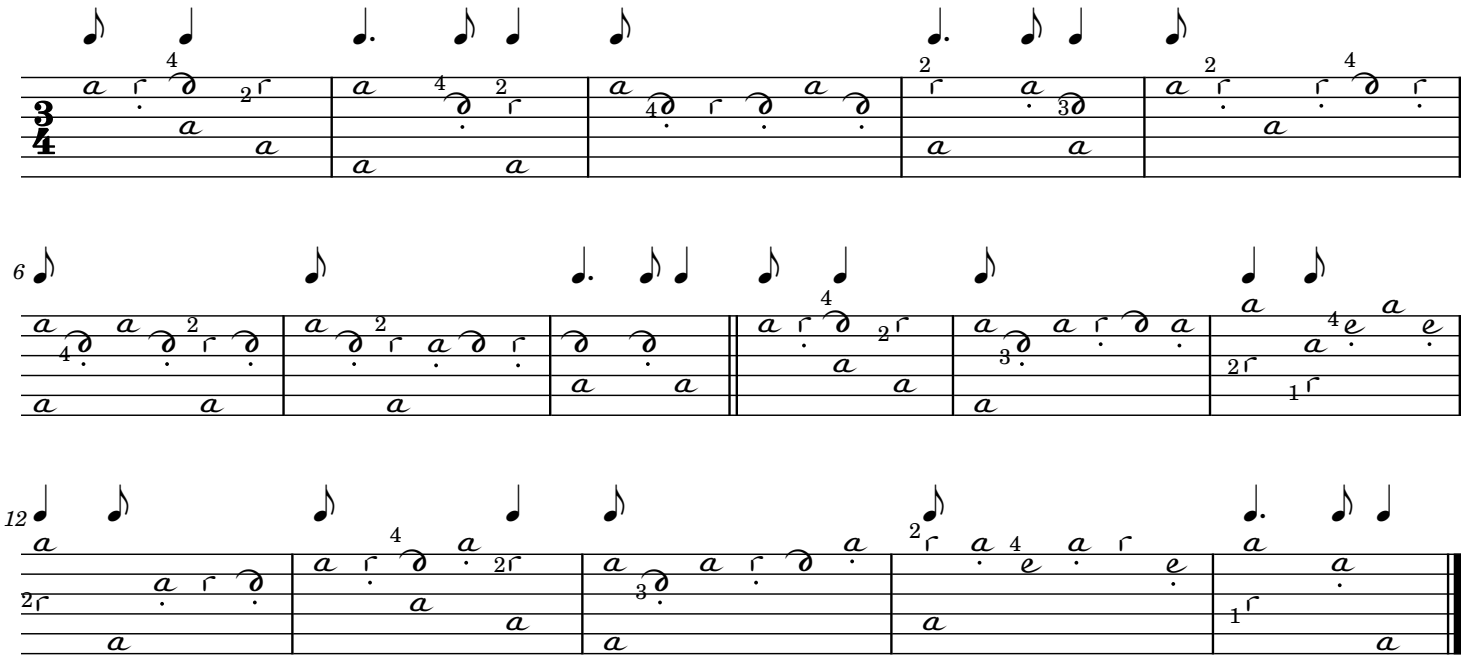


In measure 25, the note in parenthesis is missing in the source. Another potential solution is E flat on the 2nd course.

Basse dance (Tourdion)

Attaingnant, Dixhuit basses danses (1530), f.13

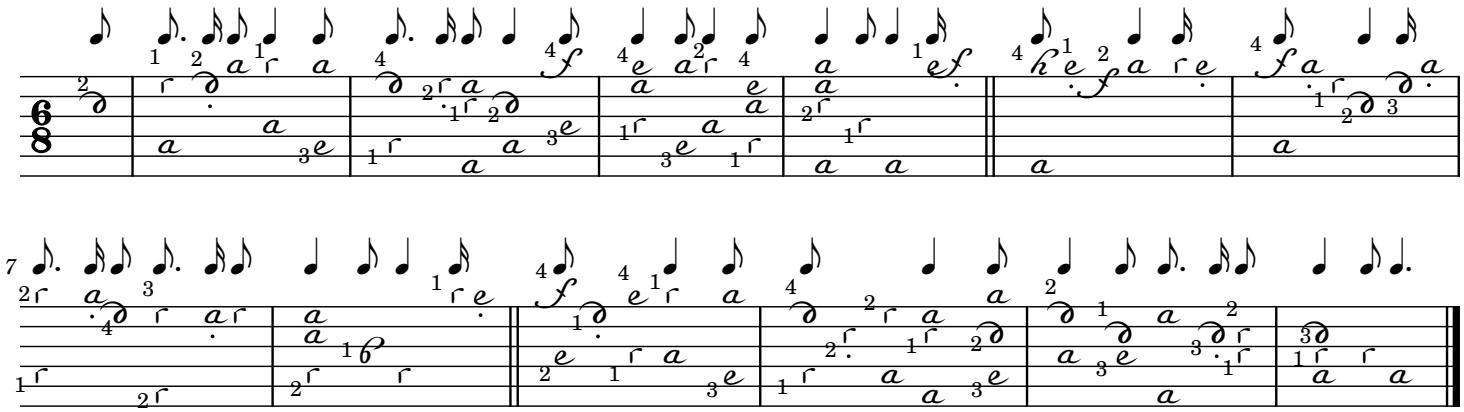
Anonymous



Clement's Squirrel

GB-cu Ms. Dd.211, f.42v/2

Anonymous



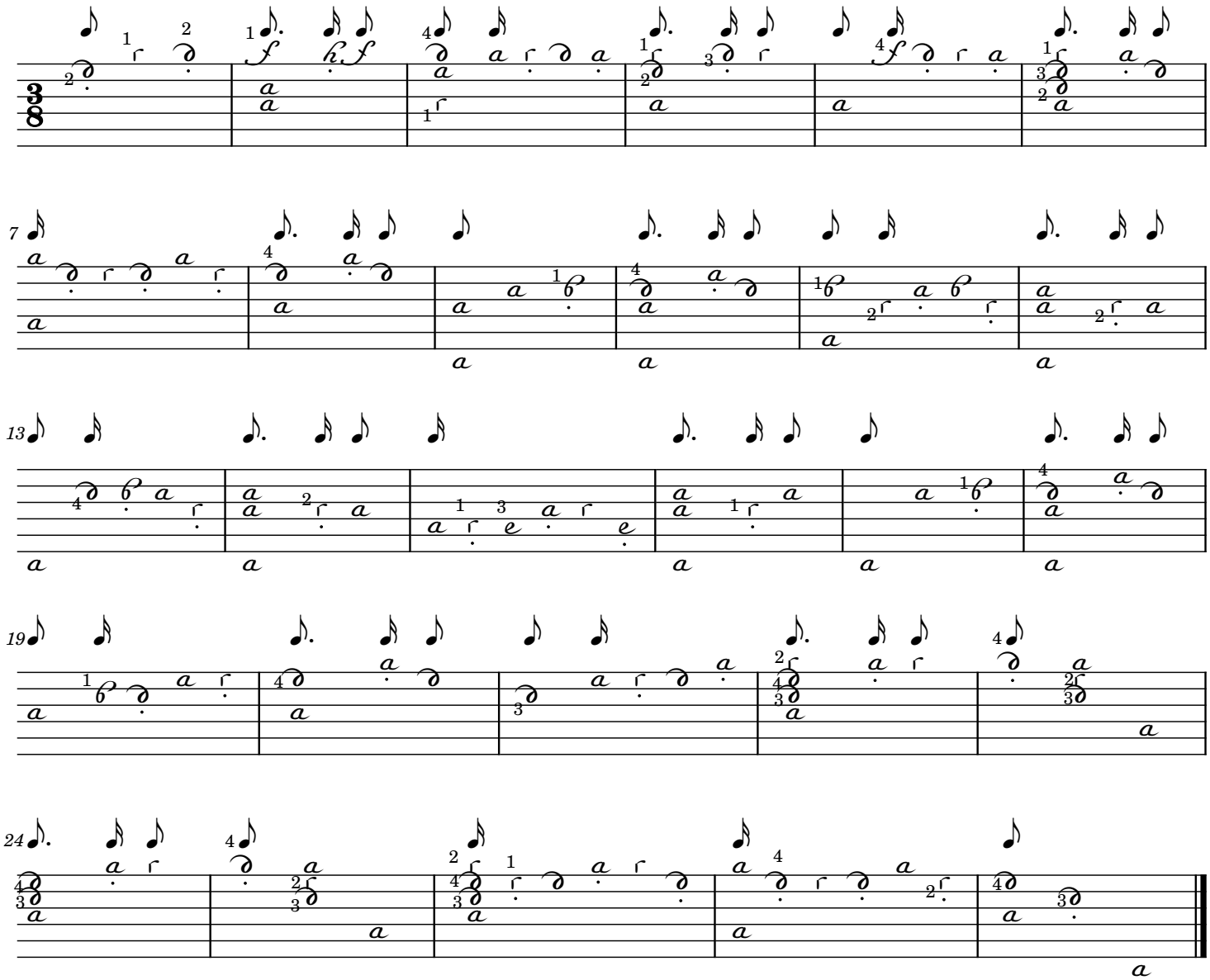
Some tips for practice:
1) If you can, sing and practice playing the melody by itself.
2) Work on the piece in small chunks, only adding notes as you master the previous ones (chaining).
3) The fingerings are merely one potential solution. If you, or your teacher, finds a better fingering for you, use it!

Volte

G-Sl G.I.4 "Donaueschingen MS," v.1, f.31v/3

7th course tuned to F

Anonymous

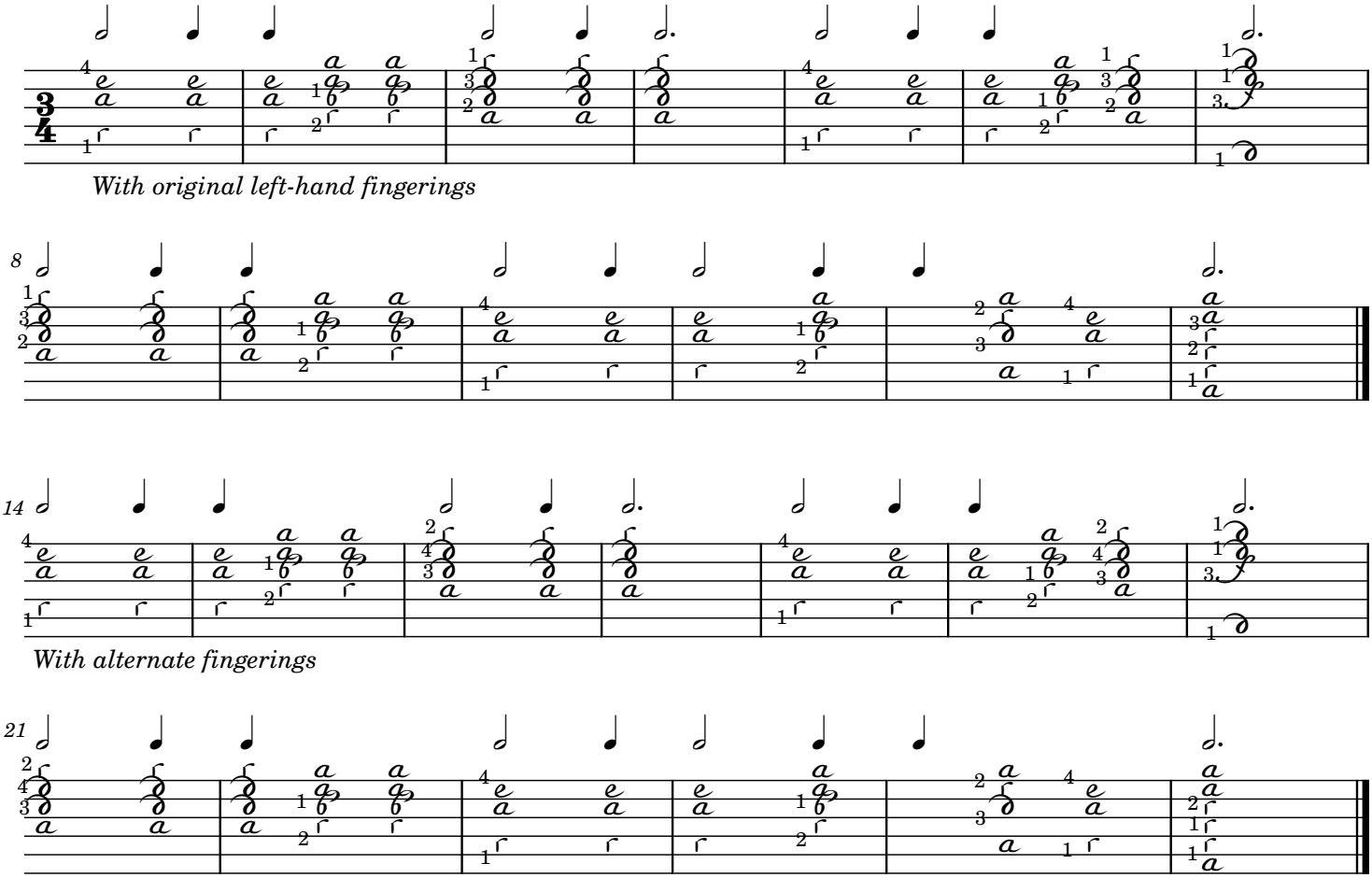


A beautiful little dance. The author provides some alternate measures in the source but I have chosen to keep the simpler ones for the benefit of the beginning student.

A Psalm

The Schoole of Musicke (1603), f.o2/2

Thomas Robinson



This beautiful piece is a nice introduction to chords. It includes many common shapes and its lack of divisions or complicated counterpoint allows the student to focus on getting comfortable with moving from chord to chord. I have provided the original left-hand fingerings as well as some alternate options.

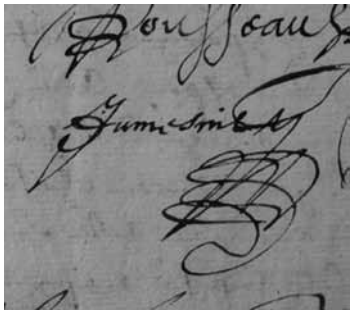
Lute Players of the Past: What Instruments Did They Have? Part 1
Additional Pictures

Joël Dugot

B. Laux Maler lute, coupe transversale de la caisse (photo Joel Dugot)

E. Vue du profil du dos (photo Joel Dugot)

C. BACK view (photo Joel Dugot)



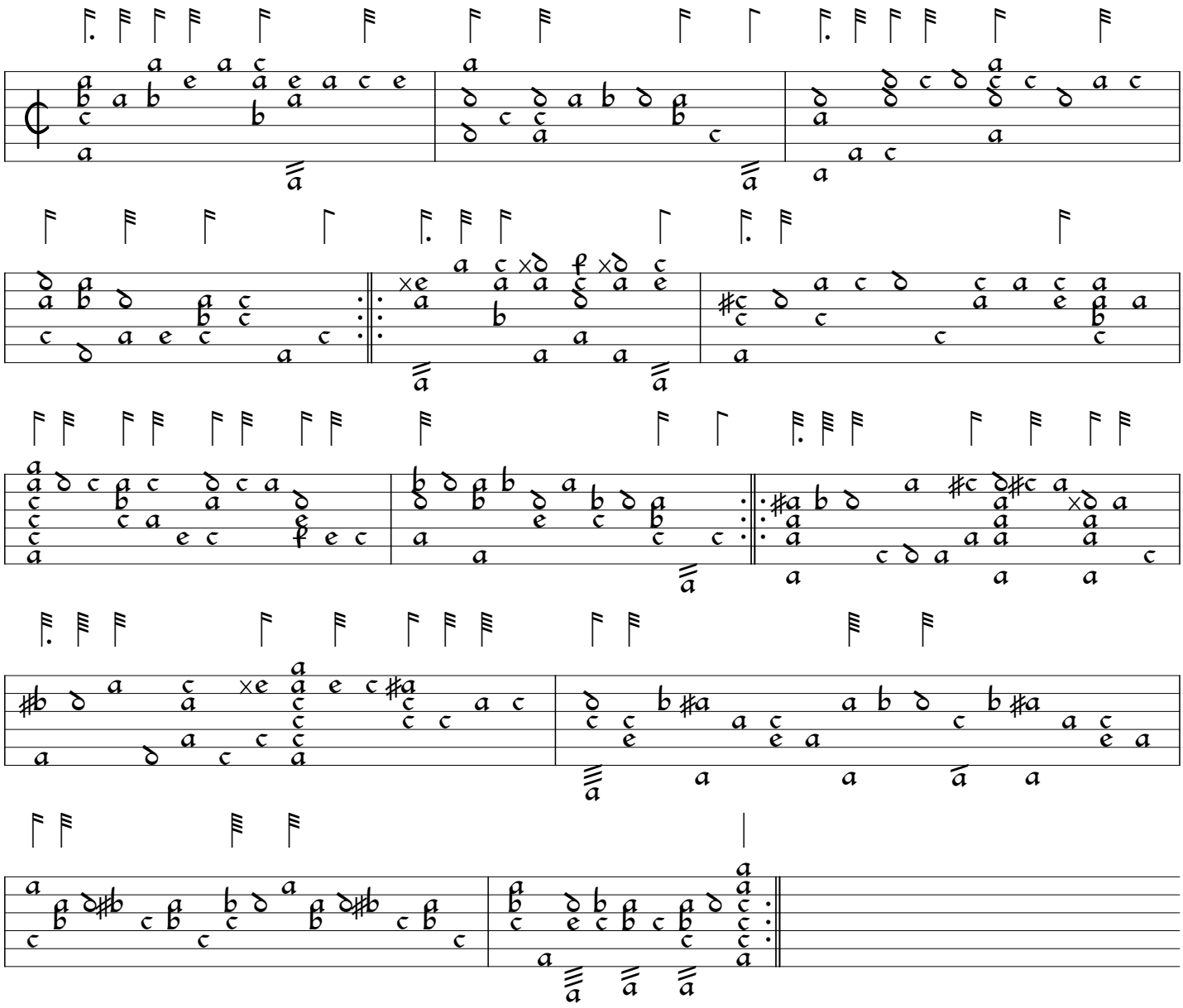
Signature de Jacques Dumesnil (Contrat de mariage, Paris, Archives Nationales)".

F. Rose (photo Joel Dugot)

Music from the *Fitzwilliam Virginal Book* Arranged for Lute
Arranged by Nancy Carlin

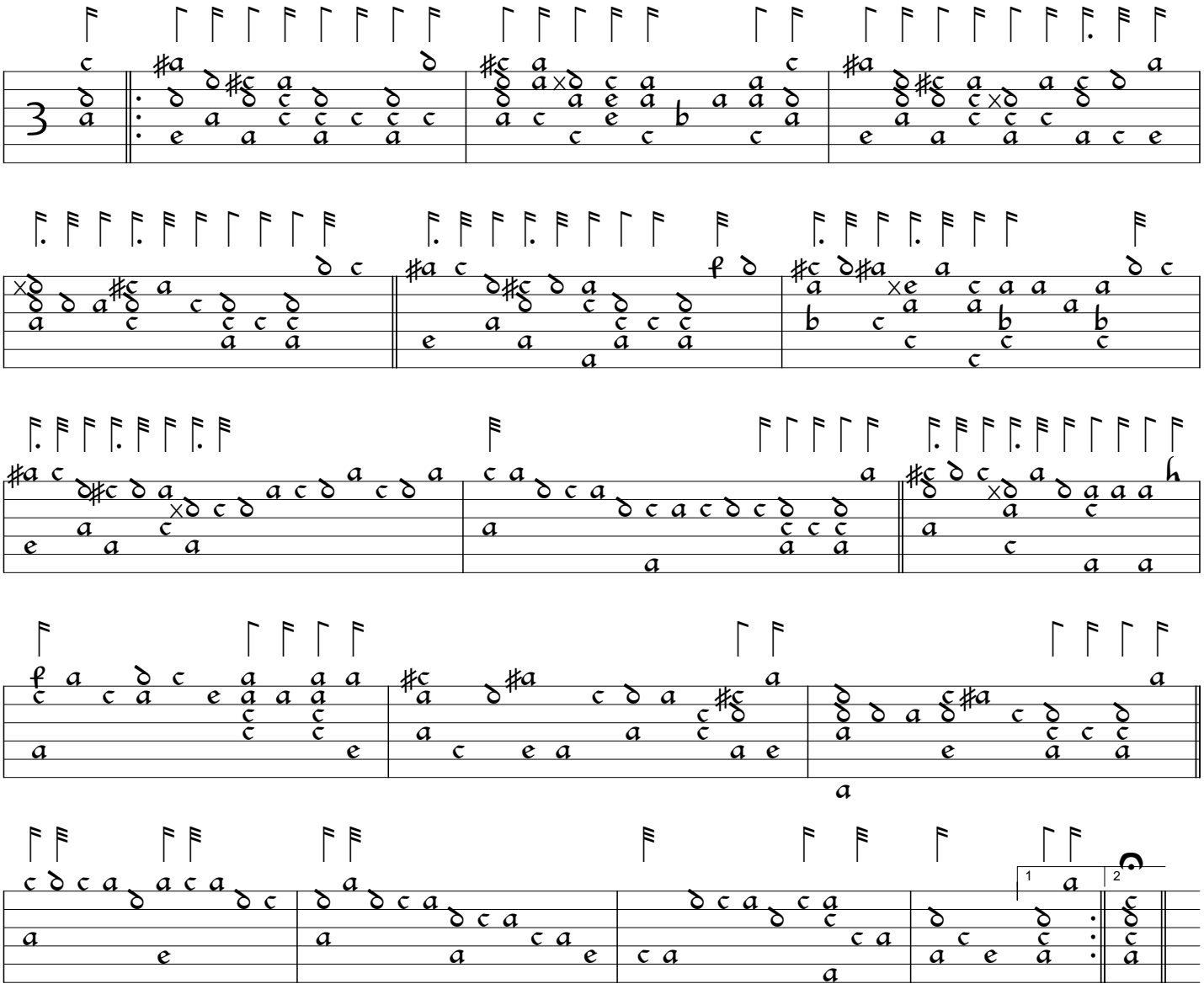
Alman — FVB CCVI Vol. I, p. 65

a = F, /a = E flat, //a - D, ///a = C — Anon., arr. Nancy Carlin



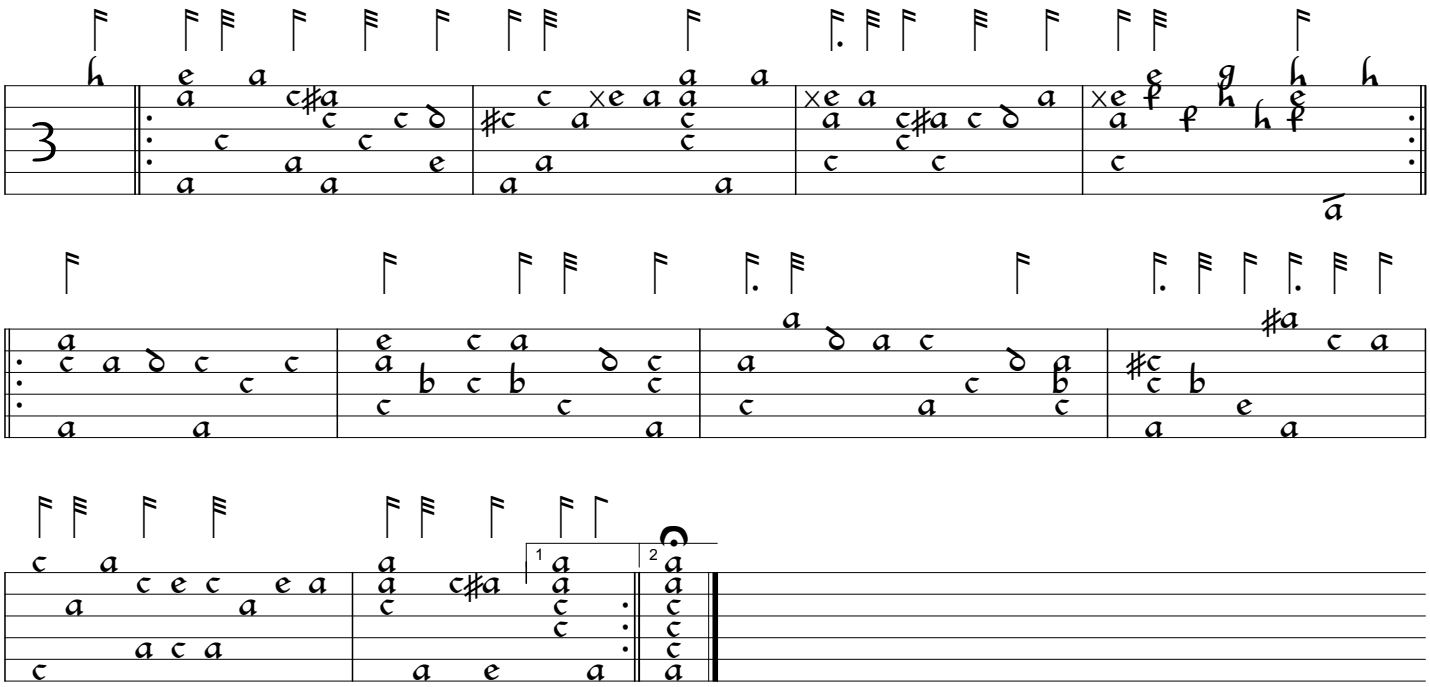
A Gigge Doctor Bull's my selfe
a = F

FVB CLXXXIX Vol. II, p. 257
John Bull Arr. Nancy Carlin



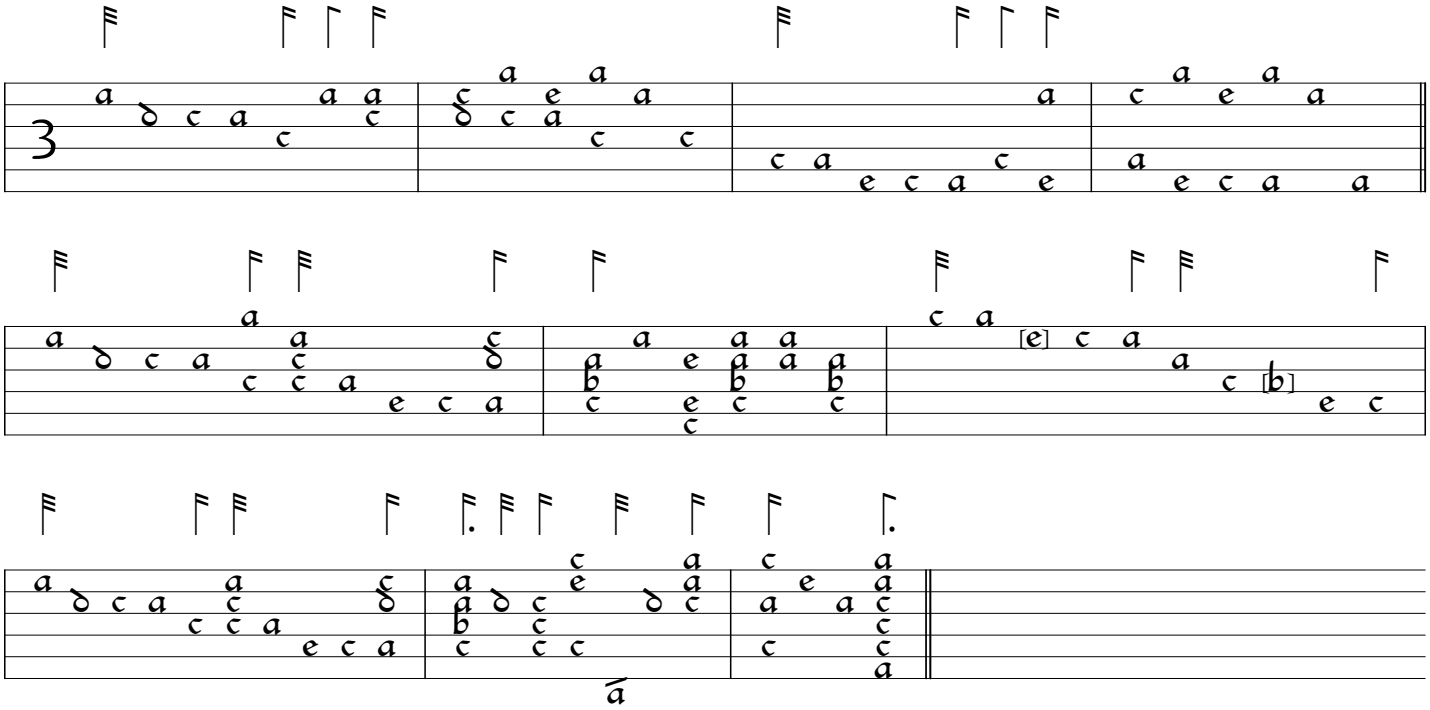
A Gigge
/a = D

John Bull Arr. Nancy Carlin
FVB CXC Vol. II, p. 258



A Toy
/a = D

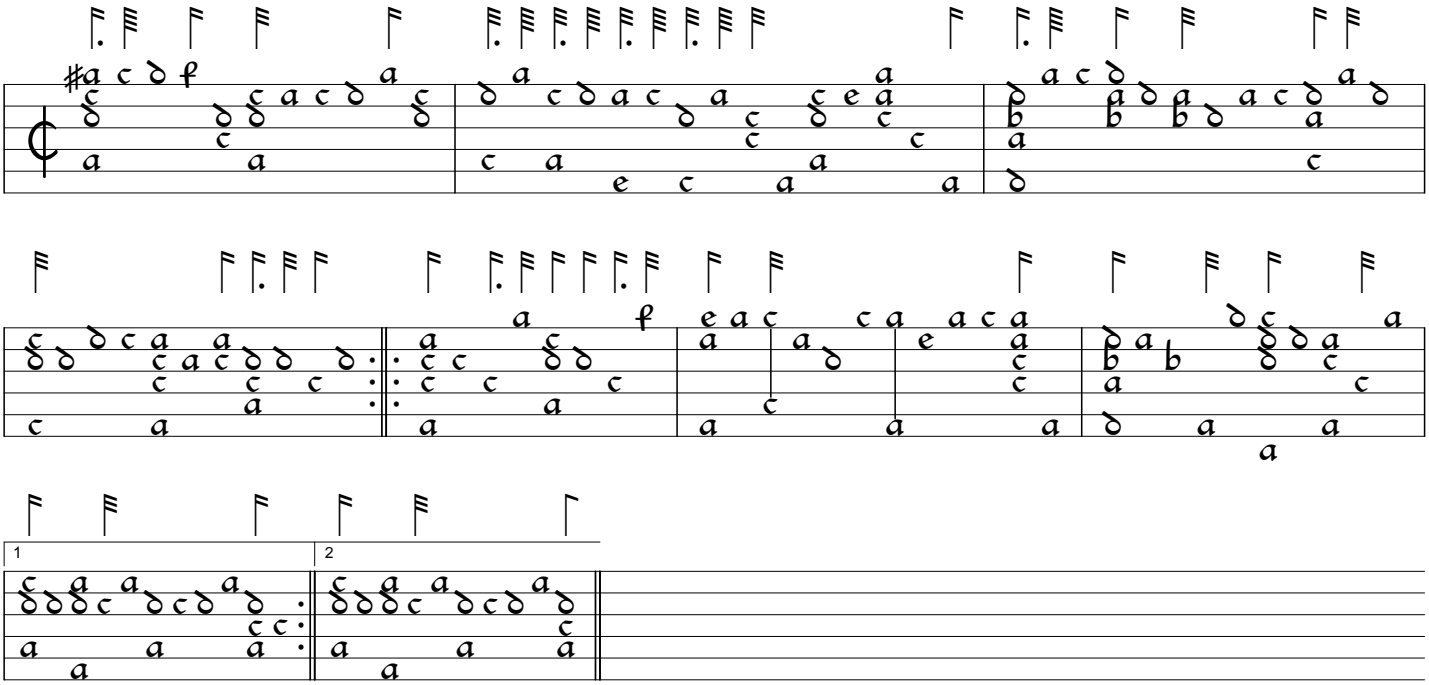
FVB CXCIII Vol. II, p.260/2
Anon., arr. Nancy Carlin



"A Toy" CXCIII p. 260 is almost the same as "Corranto" CCIV p. 269/2.

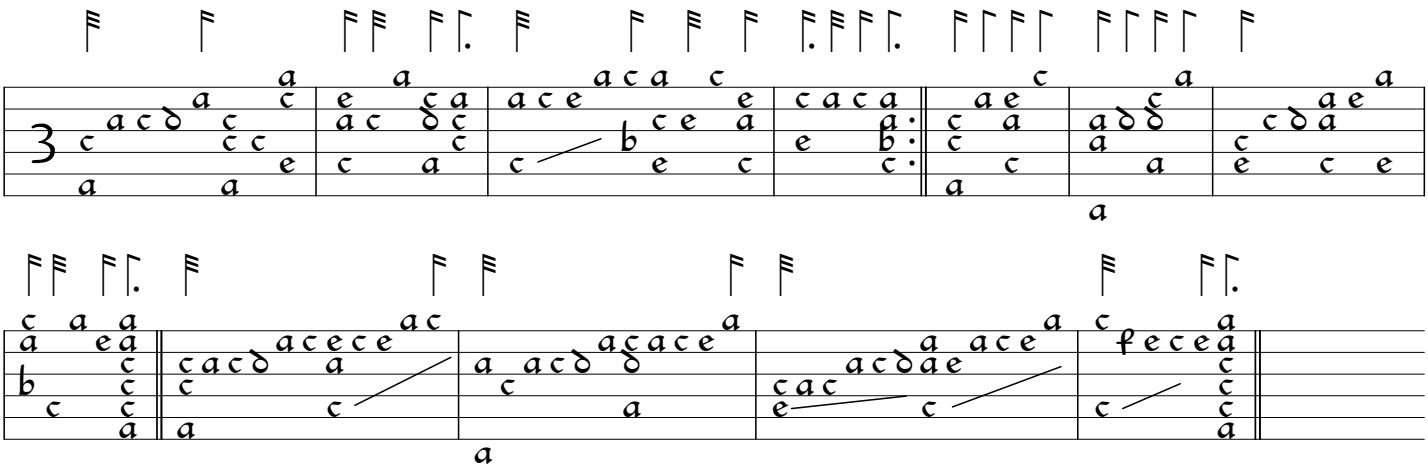
An Alman
a = F

FVB CC Vol. II, p. 266/1
Anon., arr. Nancy Carlin



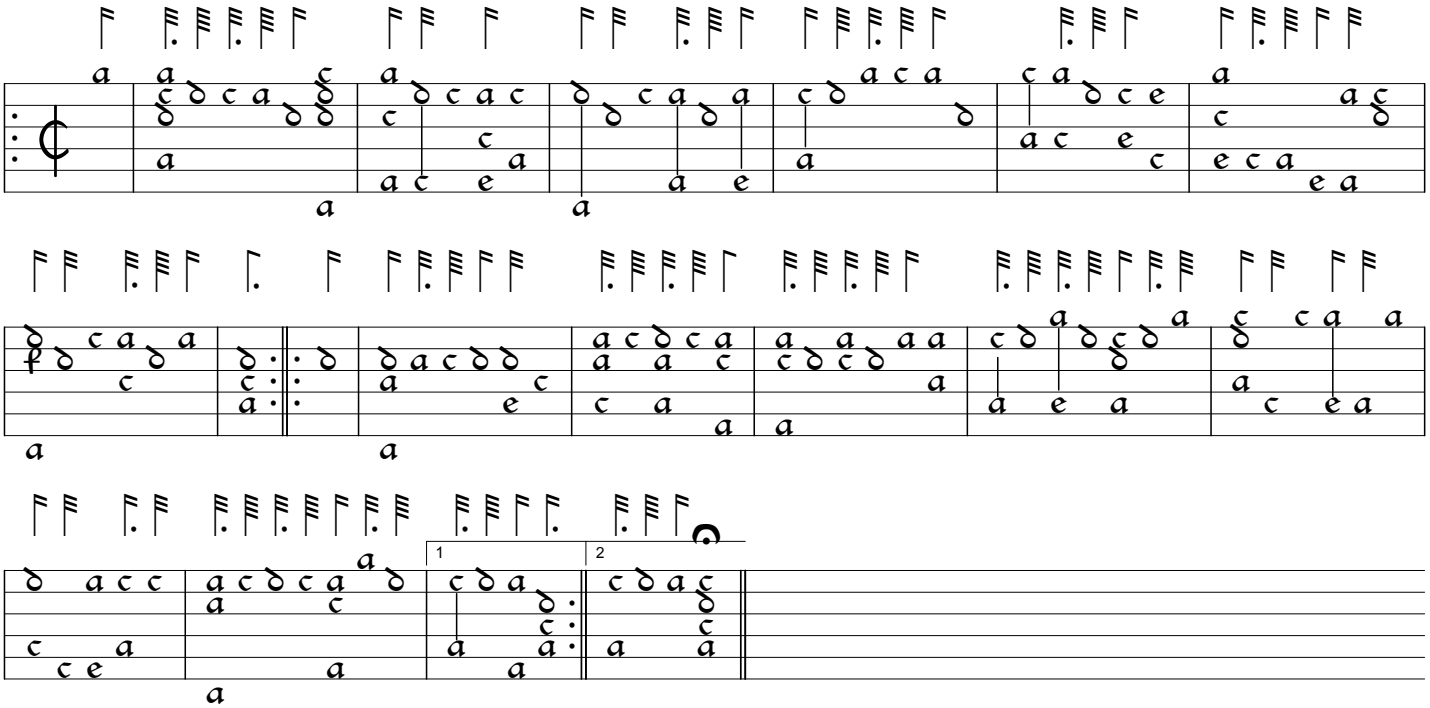
Corranto
a = F

FVB CCI, Vol. II, p. 266/2
Anon. Arr. Nancy Carlin



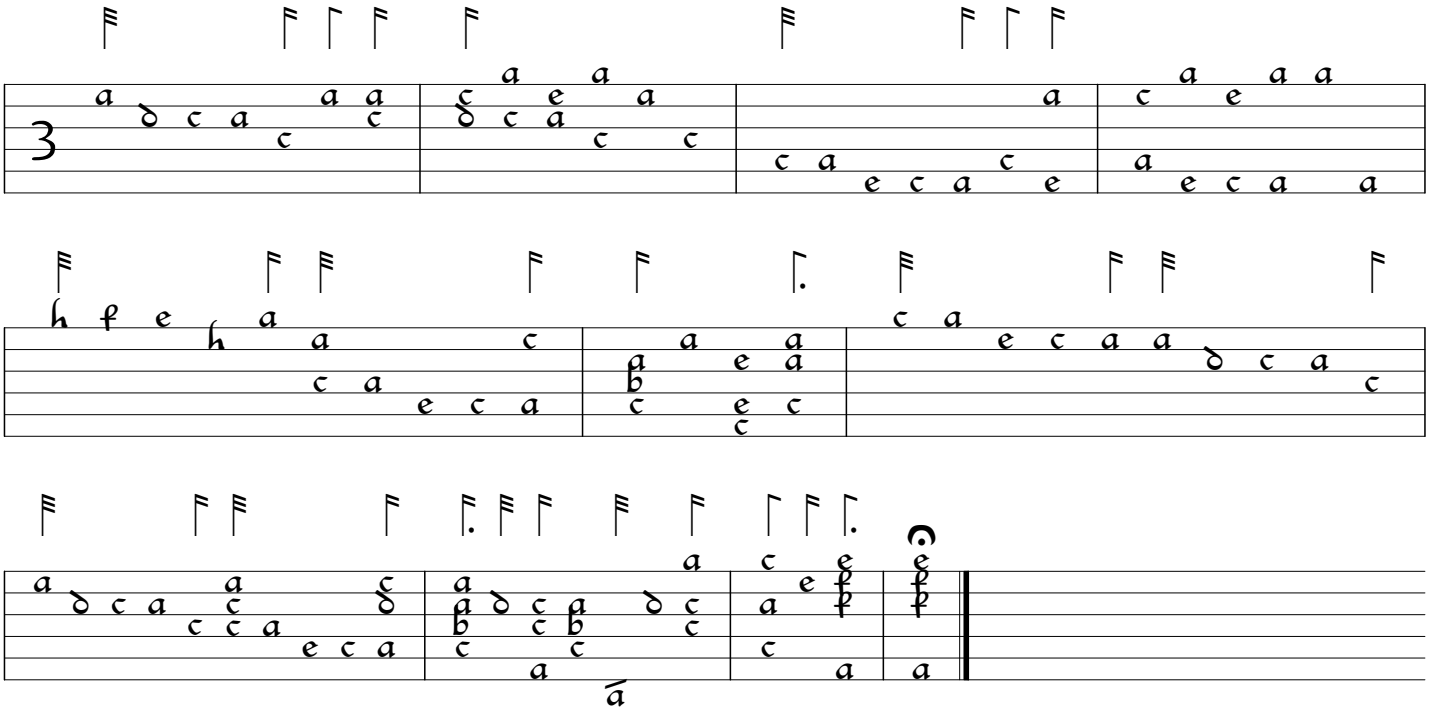
Alman
a = F

FVB CCII Vol. I, pp. 266/3-67/1
Anon. arr. Nancy Carlin



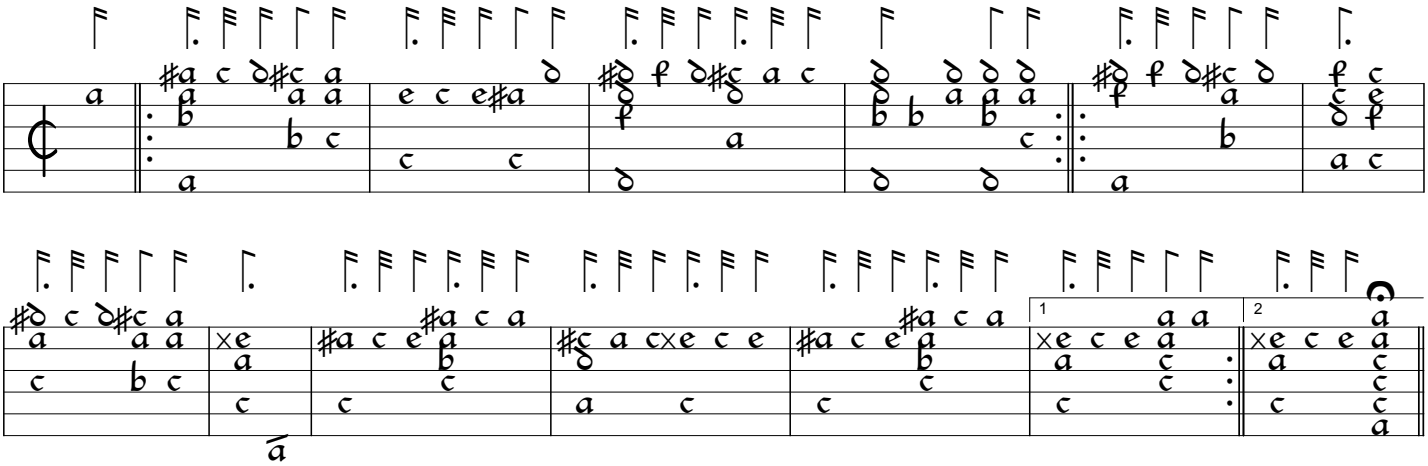
Corranto
/a = D

Anon. FVB No. CCIV p.267/2
arr. Nancy Carlin



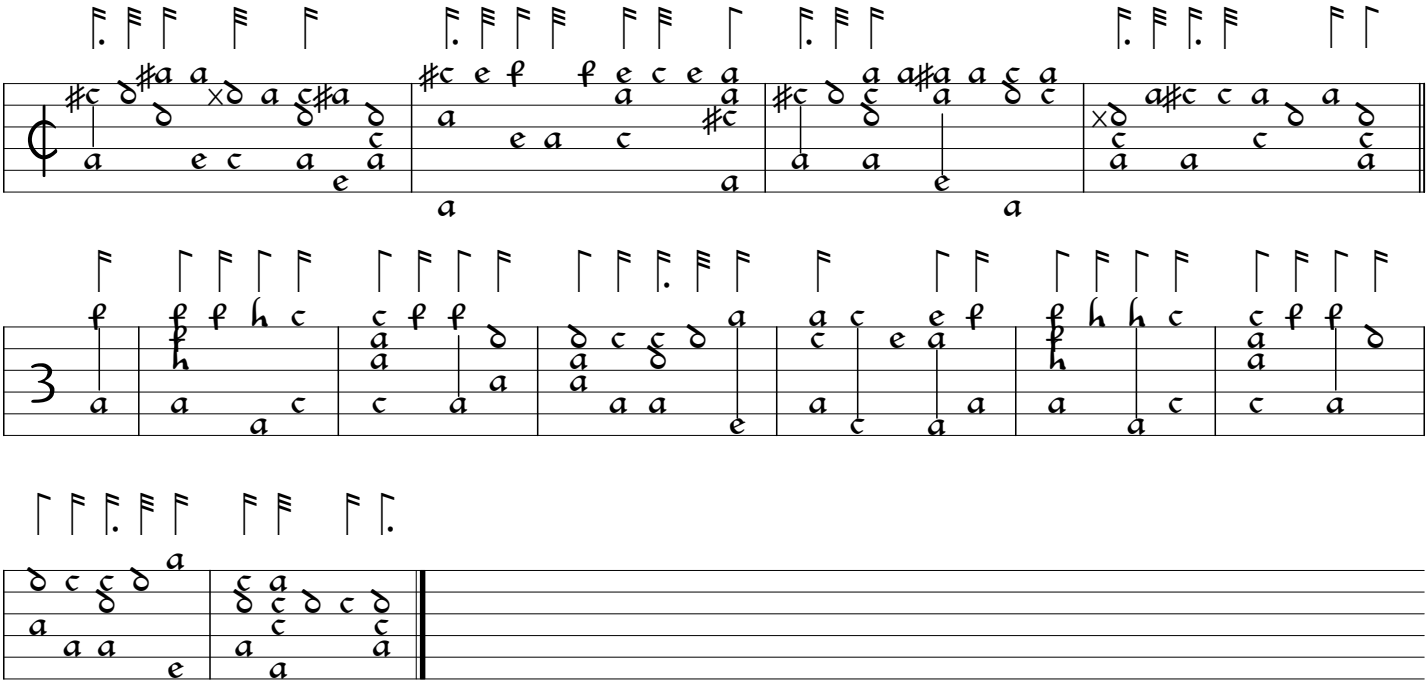
Corranto
/a = D

FVB CCV Vol. II, p. 268/1
Anon. arr. Nancy Carlin



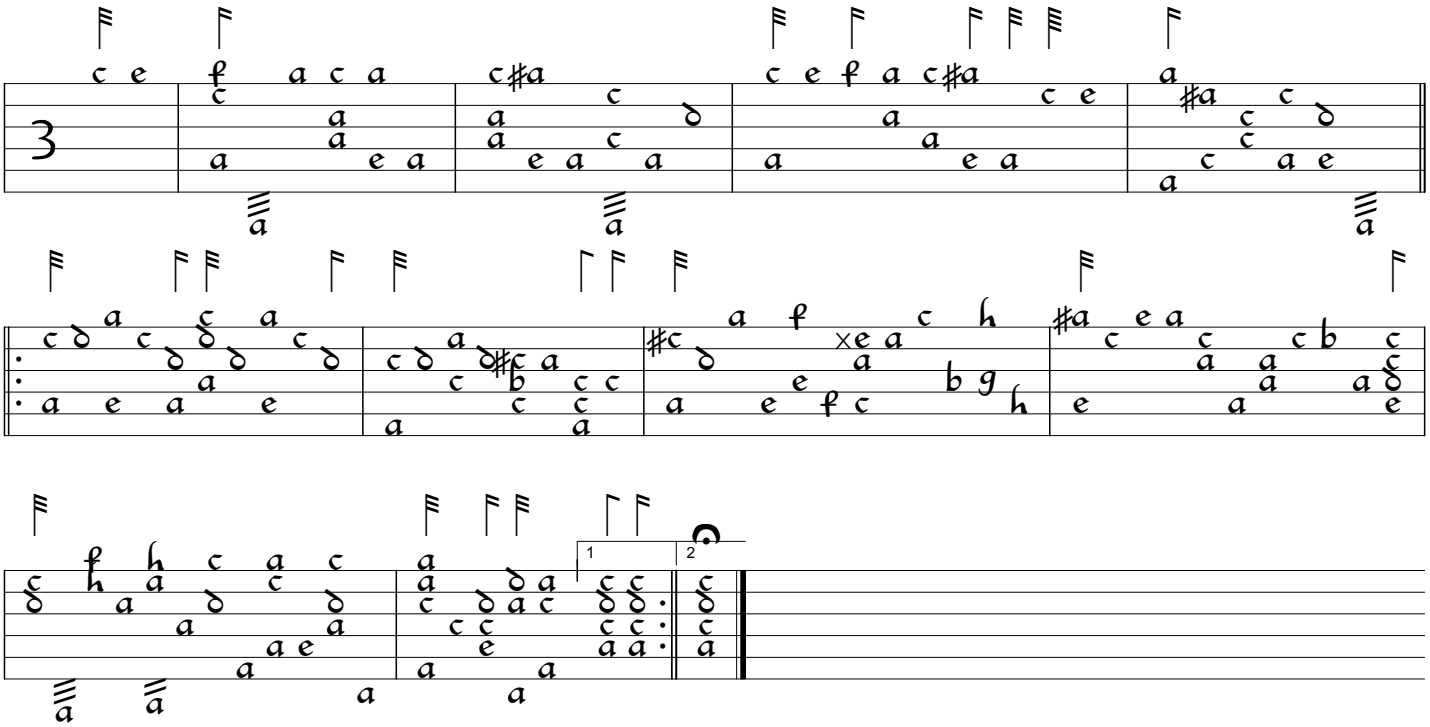
Daunce
a = F

FVB CCVI Vol. II, p. 268/2
Anon., arr. Nancy Carlin



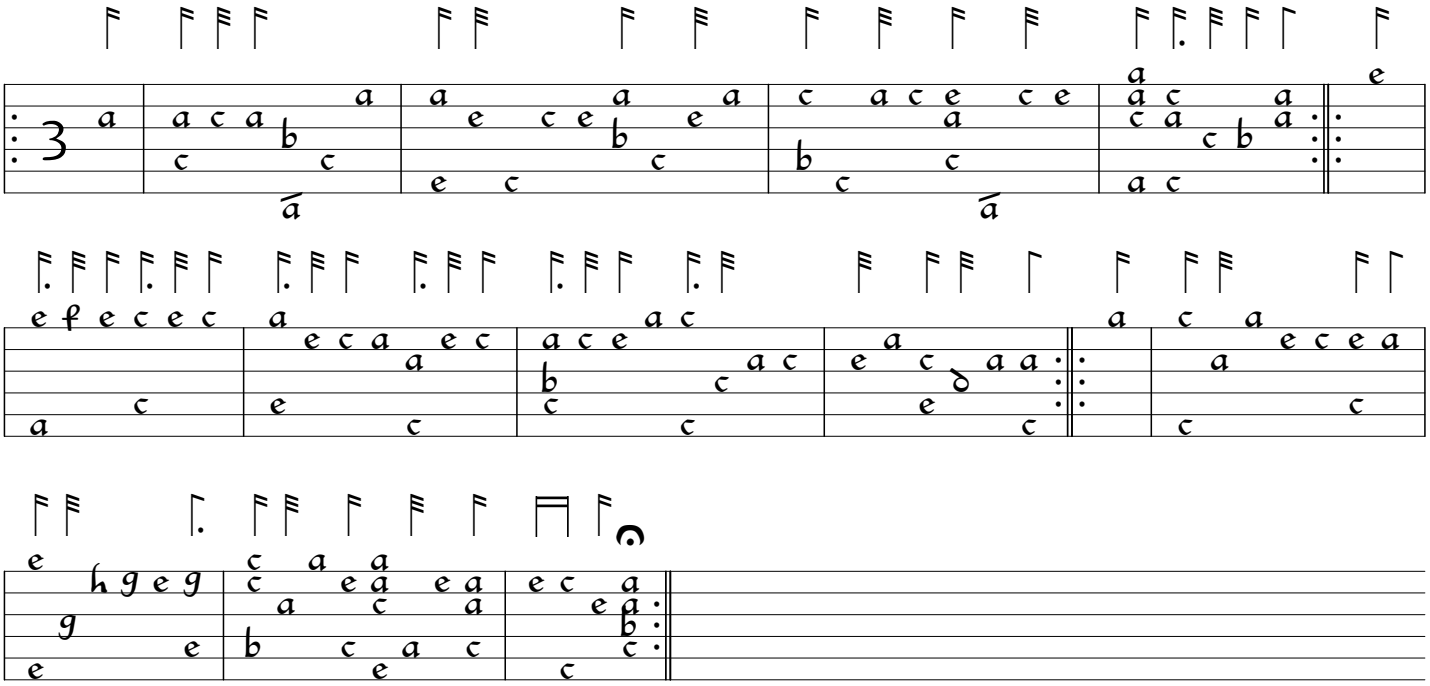
Untitled
a = F

FVB CCXI, Vol. II, p. 274/2-75/1
Anon. Arr. Nancy Carlin



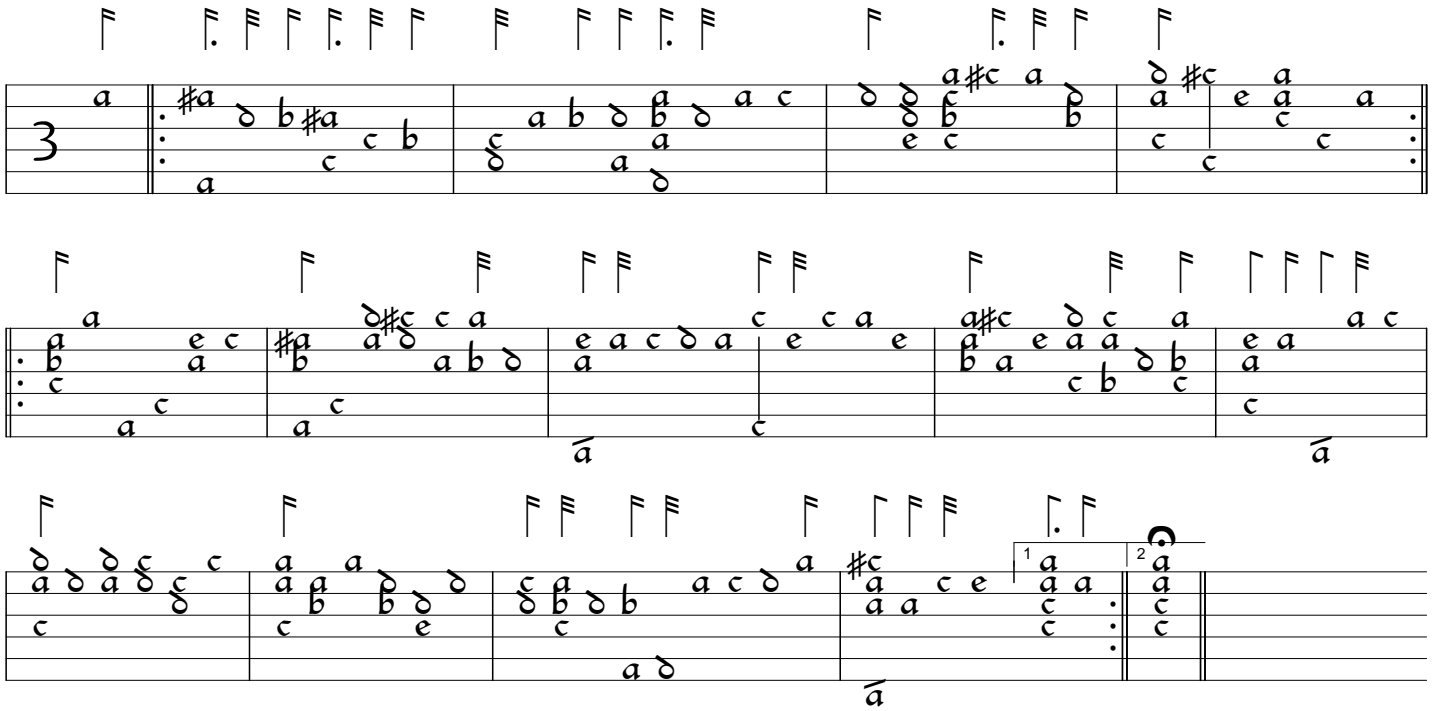
Corranto
/a = D

FVB CCXXIII Vol. II, p. 309/2
Anon. arr. Nancy Carlin



Corranto
/a = D

FVB CCXXIV Vol. II, p 310/1
Anon., arr. Nancy Carlin

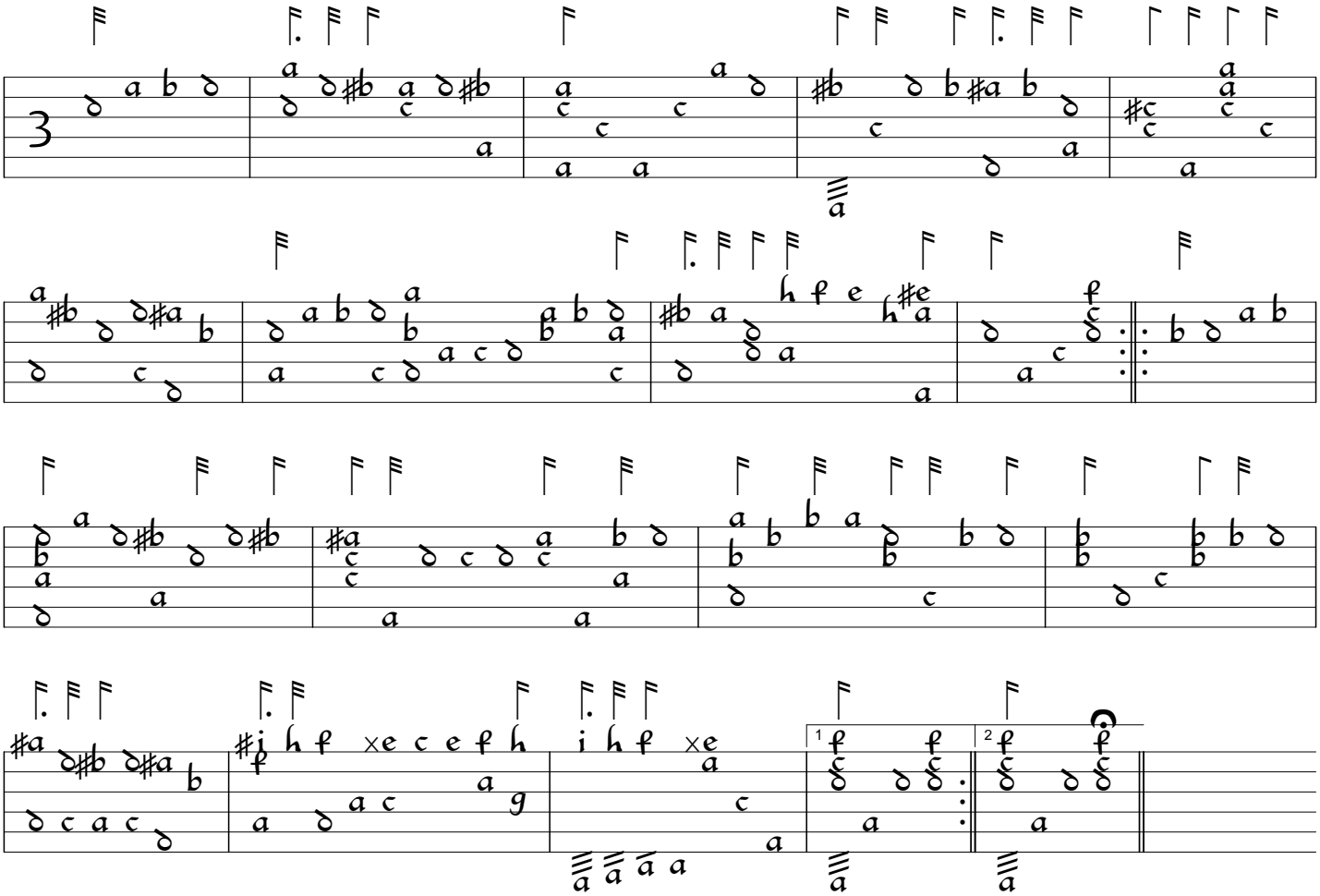


Corranto

a = F, /a = Eb, //a = D, ///a = C

FWB CCXXV p. 310/2-311/1

Anon., arr. Nancy Carlin

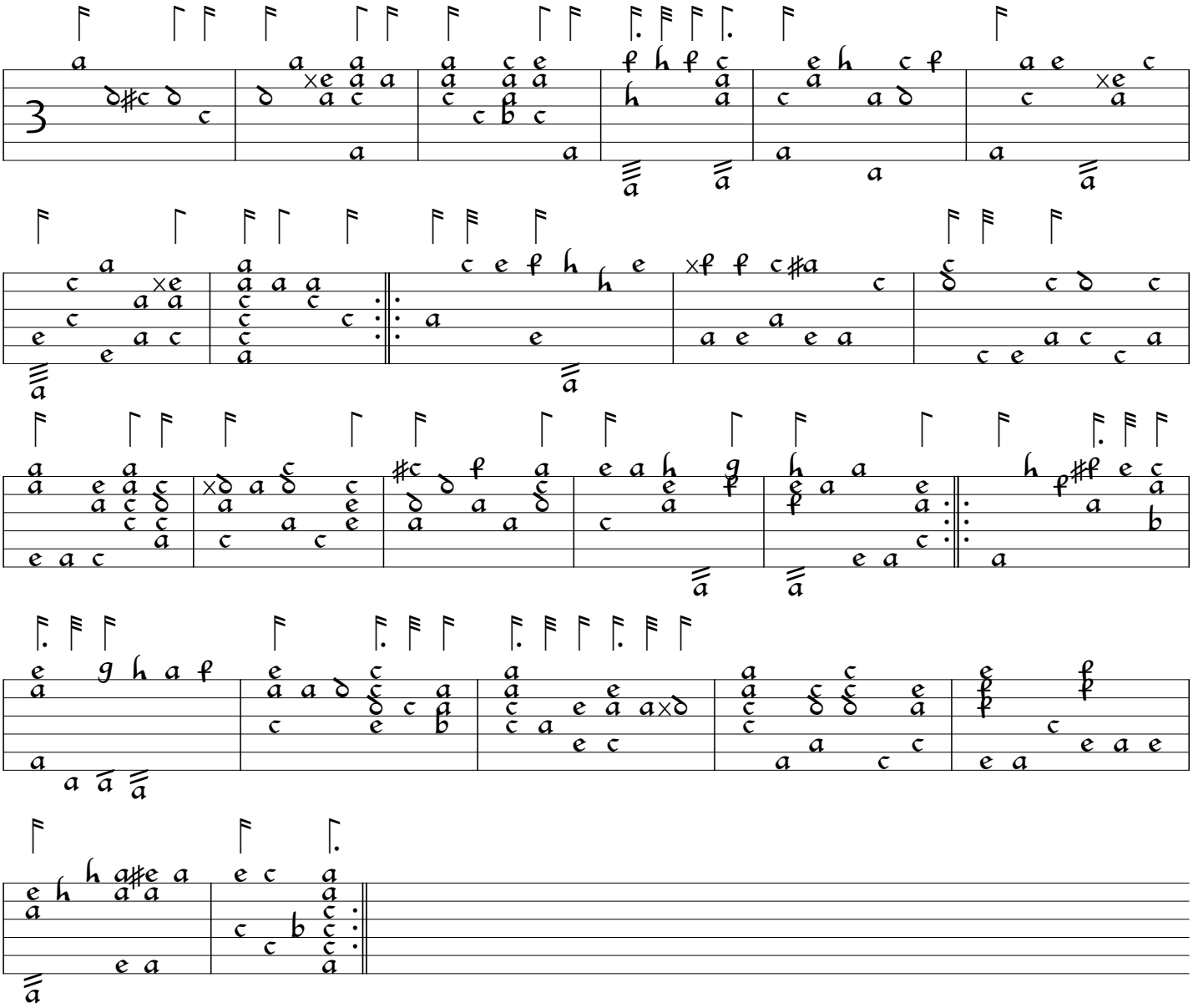


Corranto

a = F, /a = E, //a = D, ///a = C

FVB CCXXVI Vol. II, p. 311/2

Anon., arr. Nancy Carlin

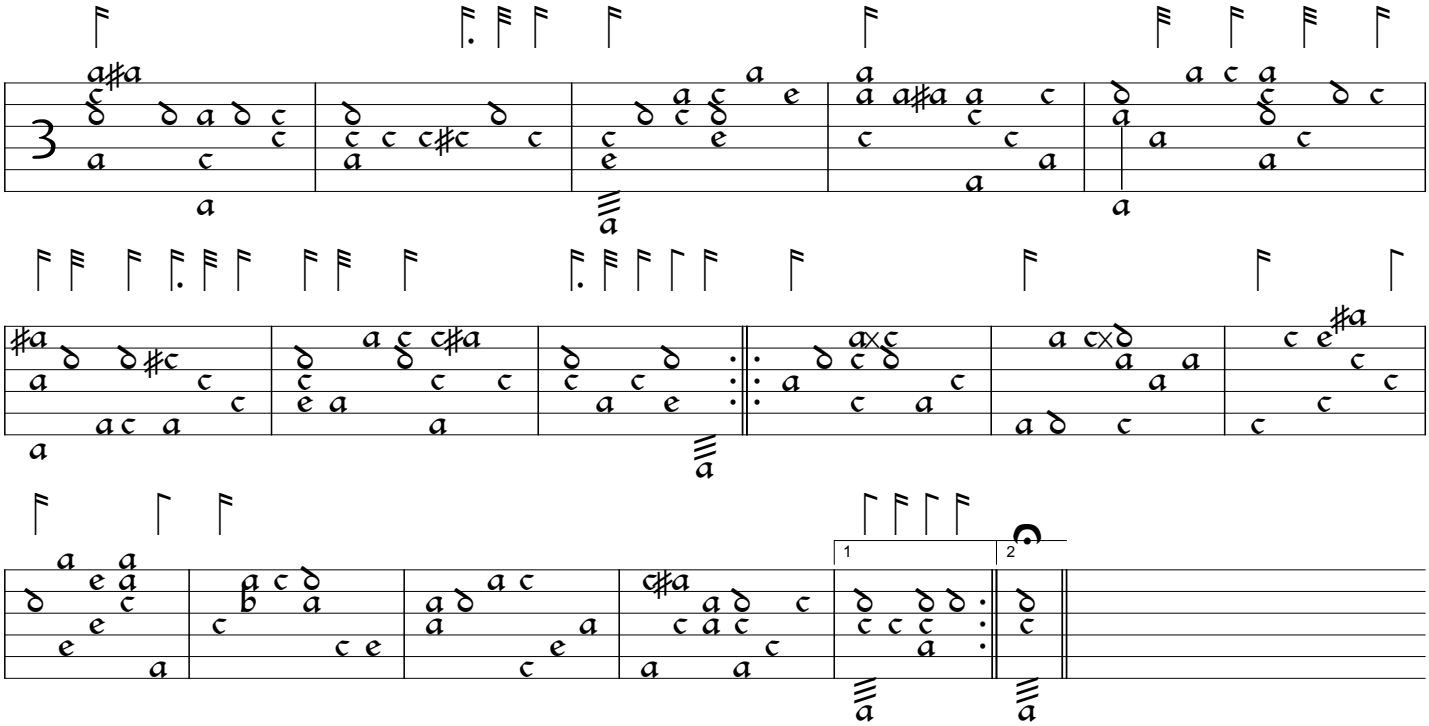


Corranto

a = F, ///a = C

FVB CCXXVIII Vol. II, p312-13

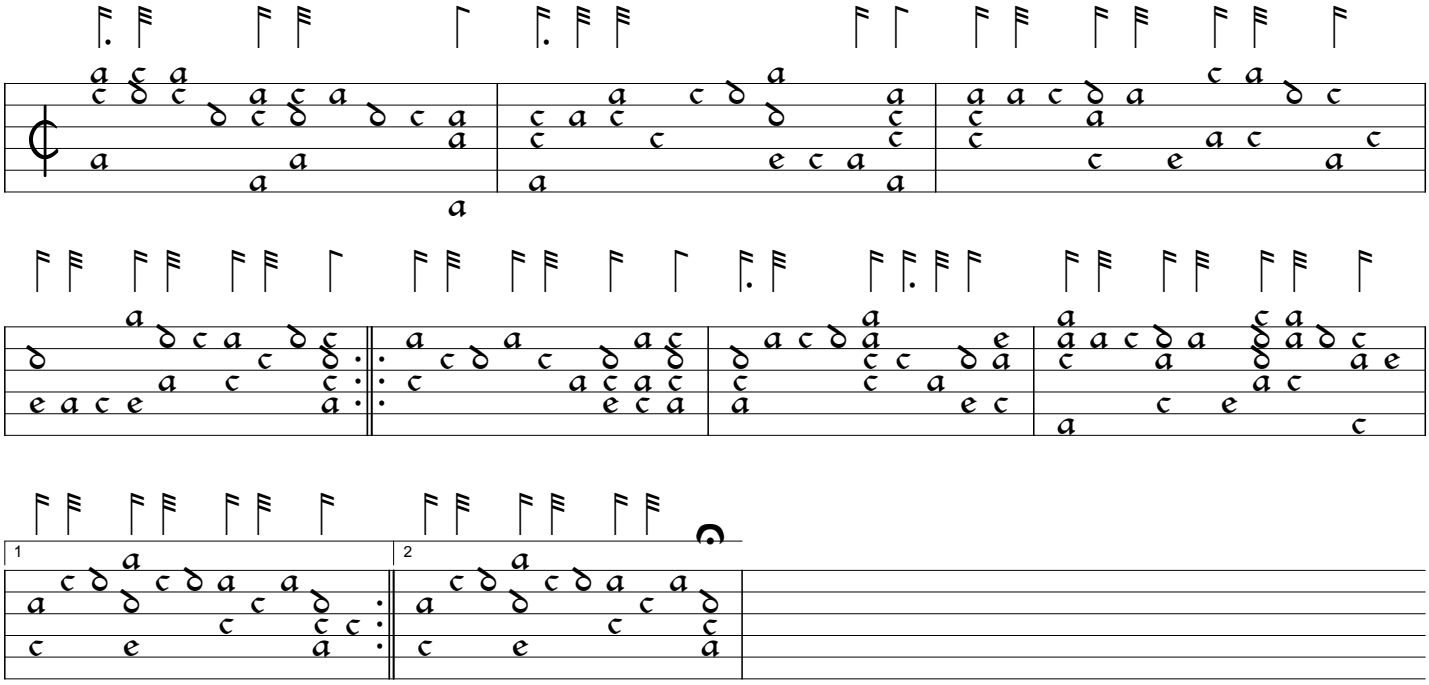
Hooper, arr. Nancy Carlin



Alman

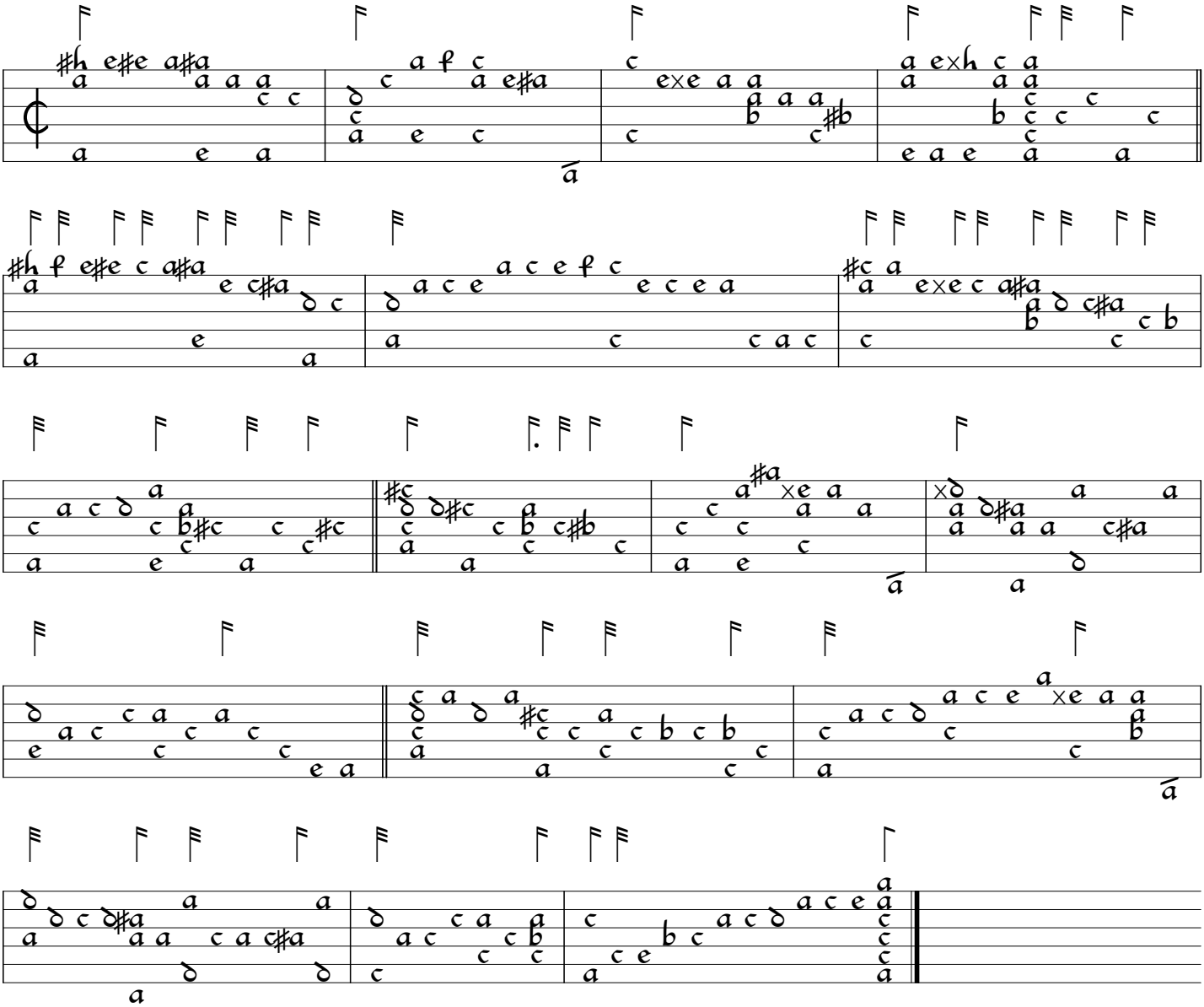
Anon. Arr. Nancy Carlin

FVB CCLXIX Vol. II, p.375



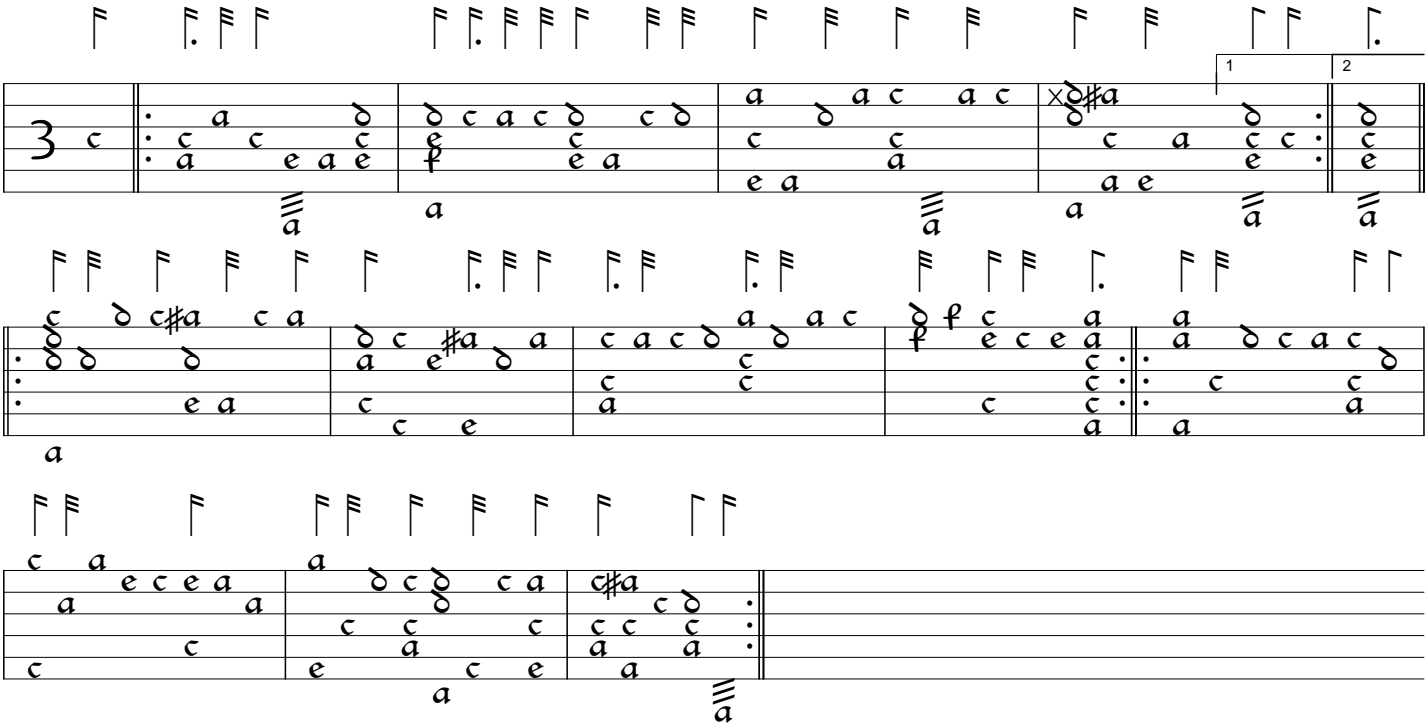
A Toye
a = F, /a = D

Anon. Arr. Nancy Carlin
FWVB CCLXIII p.413



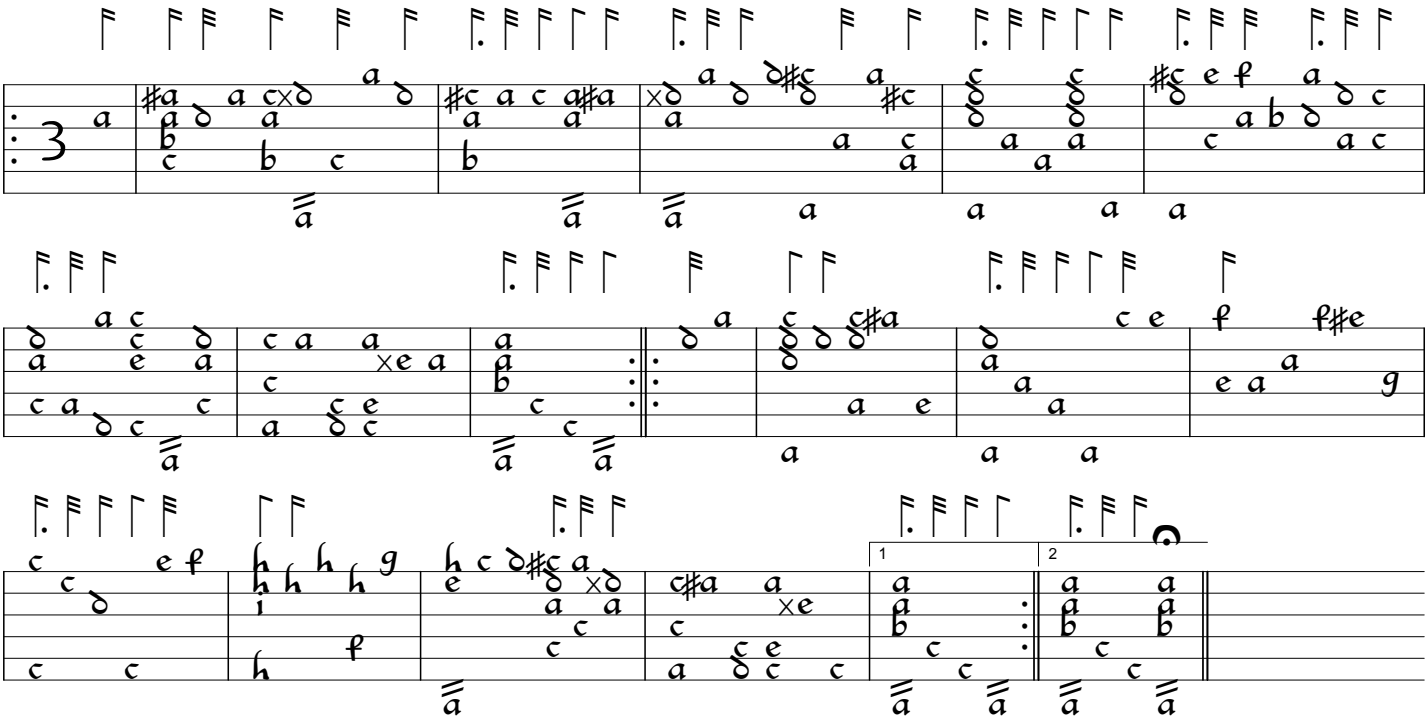
Corranto
a = F, ///a = C

FVB CCLXIV Vol. II, p. 414/1
Anon. arr. Nancy Carlin



Corranto Lady Riche
a = F, //a = D

FVB CCLXV p. 414/2
Anon., arr. Nancy Carlin



A Toye
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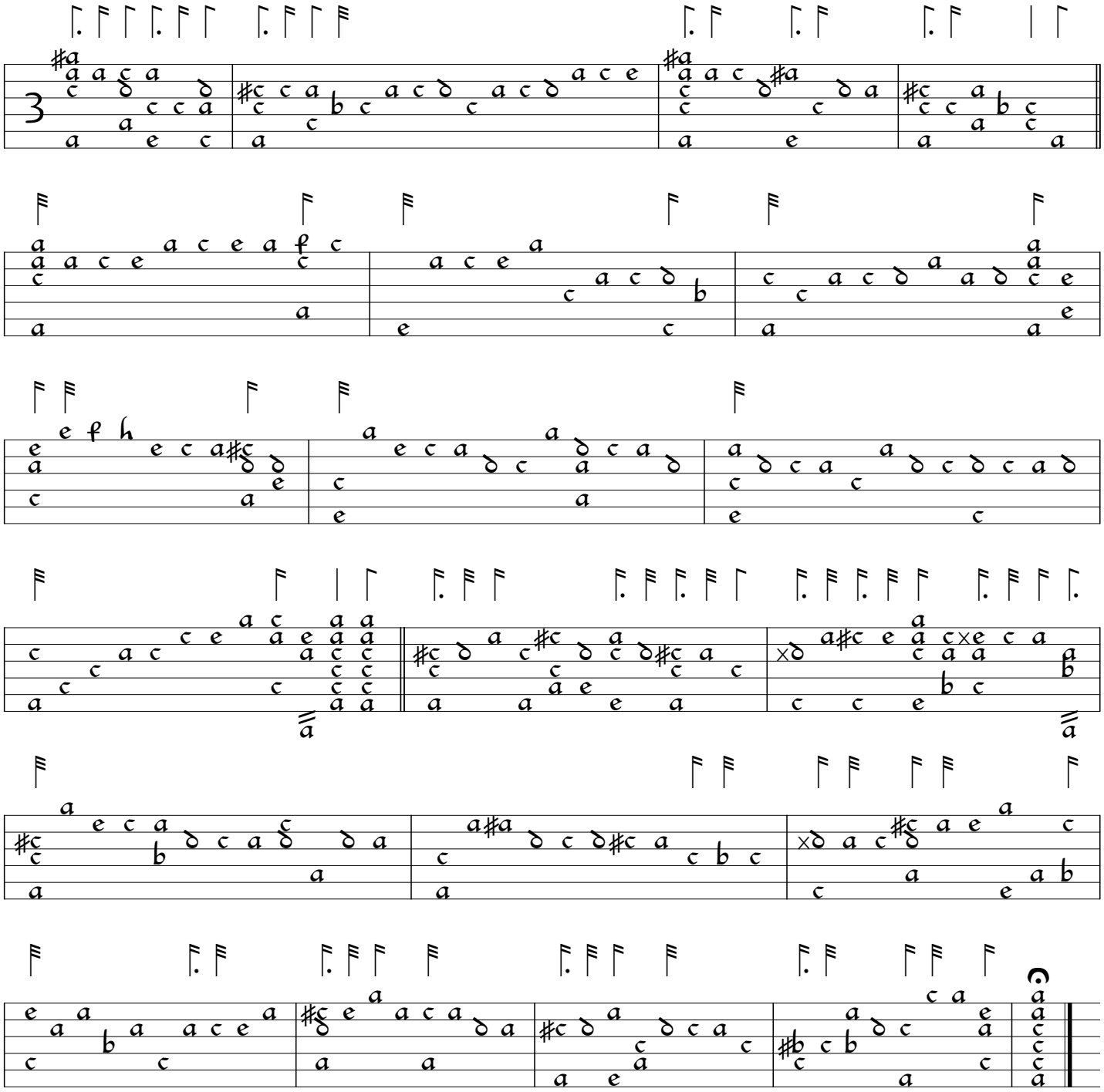
Anon., arr. Nancy Carlin
FVB CCLXVIII Vol II, p.418



Io mi son gio- vi- net- ta e vo- lon- tie- ri M'al- le- gro e can- to en la sta- gion no- vel- la en

Io mi son gio- vi- net- ta e vo- lon- tie- ri M'al- le- gro e can- to en la sta-

la sta- gion no- vel- - la mer- ce d'a- mo- re mer- ce d'a- mo- re e di dol- ci - pen- - - si- e-

gion, sta- gion no- vel- la, Mer- ce d'a- mor, mer- ce d'a- mor e di dol- ci pen- sie-

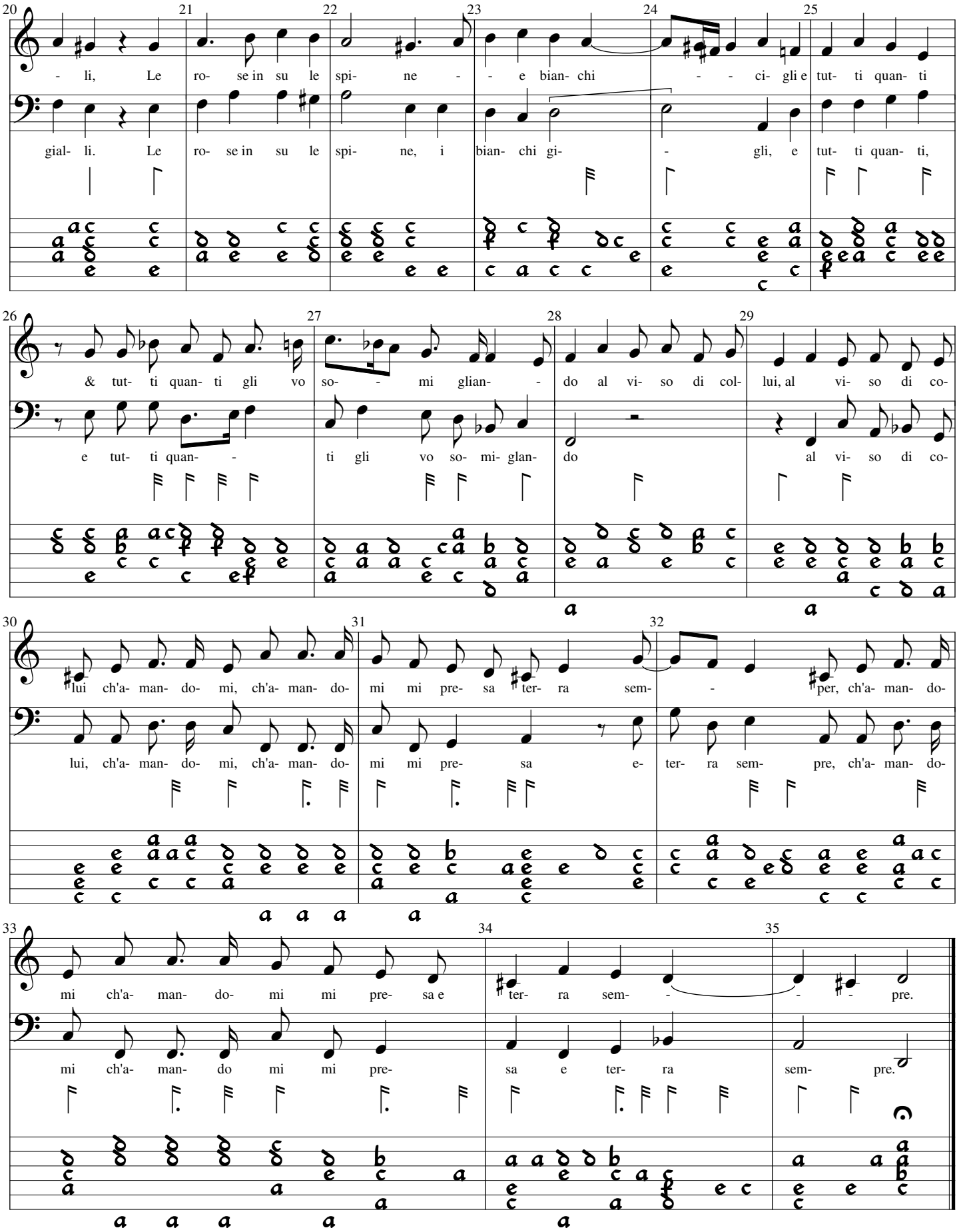
ri.

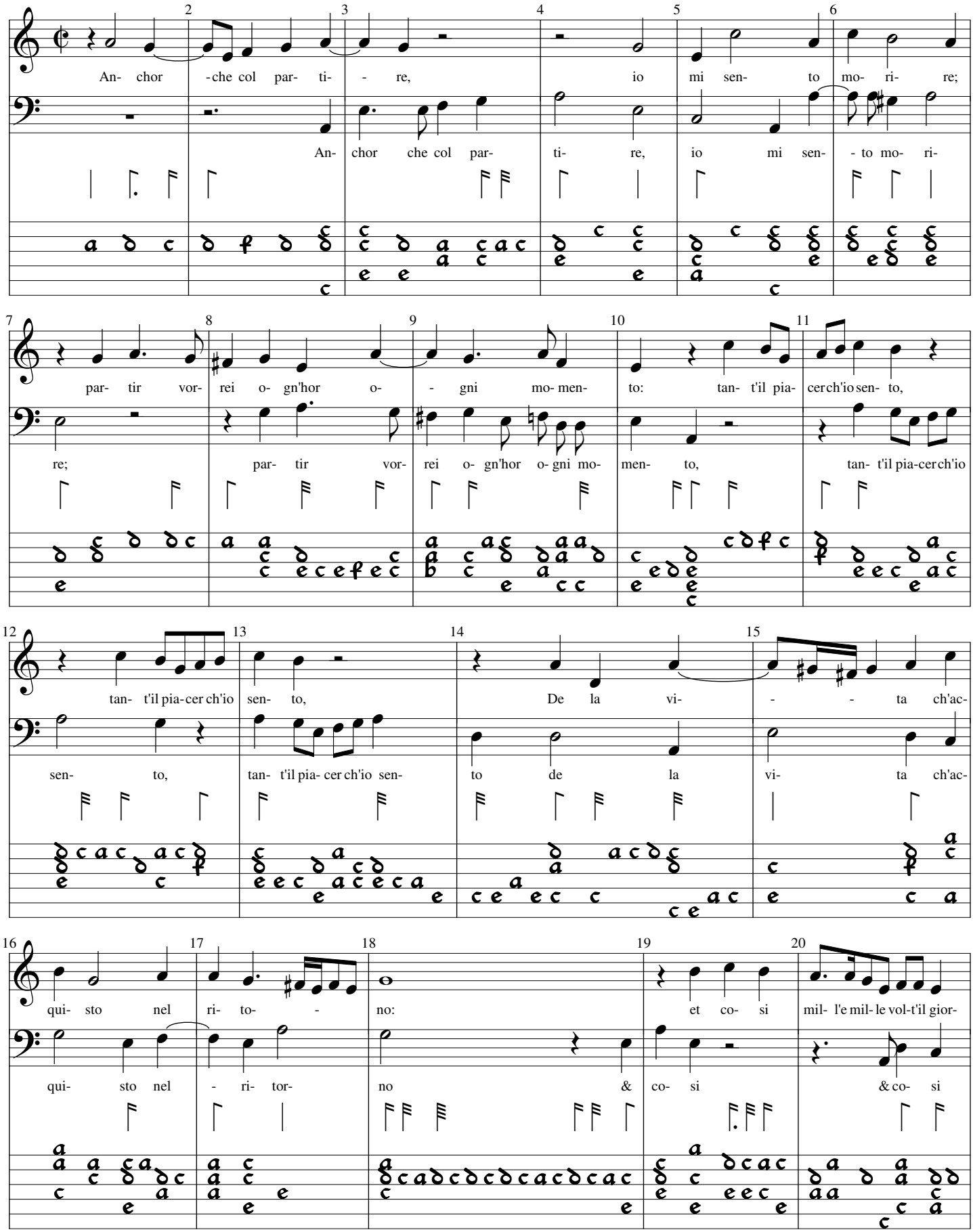
Io vo - per ver- di pra- ti, Io vo per ver- di- pra- ti ris- guar

ri. Io vo per ver- di pra- ti ris- guar-

dan- - - - do I bian- chi fio- ri, I bian- chi fio- ri e gial- -

dan- - do I bian- chi fio- ri, i bian- chi fio- ri, e -


20 21 22 23 24 25
- li, Le ro- se in su le spi- ne - - e bian- chi - - ci- gli e tut- ti quan- ti
gial- li. Le ro- se in su le spi- ne, i bian- chi gi- - gli, e tut- ti quan- ti,
26 27 28 29
& tut- ti quan- ti gli vo so- - mi glian- - do al vi- so di col- lui, al vi- so di co-
e tut- ti quan- - ti gli vo so- mi- glan- do al vi- so di co-
30 31 32
lui ch'a- man- do- mi, ch'a- man- do- mi mi pre- sa ter- ra sem- - per, ch'a- man- do-
lui, ch'a- man- do- mi, ch'a- man- do- mi mi pre- sa e- ter- ra sem- pre, ch'a- man- do-
33 34 35
mi ch'a- man- do- mi mi pre- sa e ter- ra sem- - - - pre.
mi ch'a- man- do mi mi pre- sa e ter- ra sem- pre.


An- chor -che col par- ti- - re, io mi sen- to mo- ri- re;
An- chor che col par- ti- re, io mi sen- - to mo- ri-
par- tir vor- rei o- gn'hor o- - gni mo- men- to: tan- t'il pia- cerch'io sen- to,
re; par- tir vor- rei o- gn'hor o- gni mo- men- to, tan- t'il pia-cerch'io
tan- t'il pia-cer ch'io sen- to, De la vi- - - ta ch'ac-
sen- to, tan- t'il pia- cer ch'io sen- to de la vi- ta ch'ac-
qui- sto nel ri- to- - no: et co- si mil- l'e mil- le vol-t'il gior-
qui- sto nel - ri- tor- no & co- si & co- si

21 22 23 24 25

no, mil- l'emil- le vol- t'il gior- no, par- tir da voi vor- re- i: -

mil- l'emil-le vol- te mil- l'e mil- le vol- t'il gior- no, par- tir da voi vor- re- i: tan- to son dol-

26 27 28 29 30

tan- to son dol- ci gli ri- tor- - - ni mie- - i: & co- si

ci tan- to son dol- ci gli - ri- tor- ni- mie- - i:

31 32 33 34 35

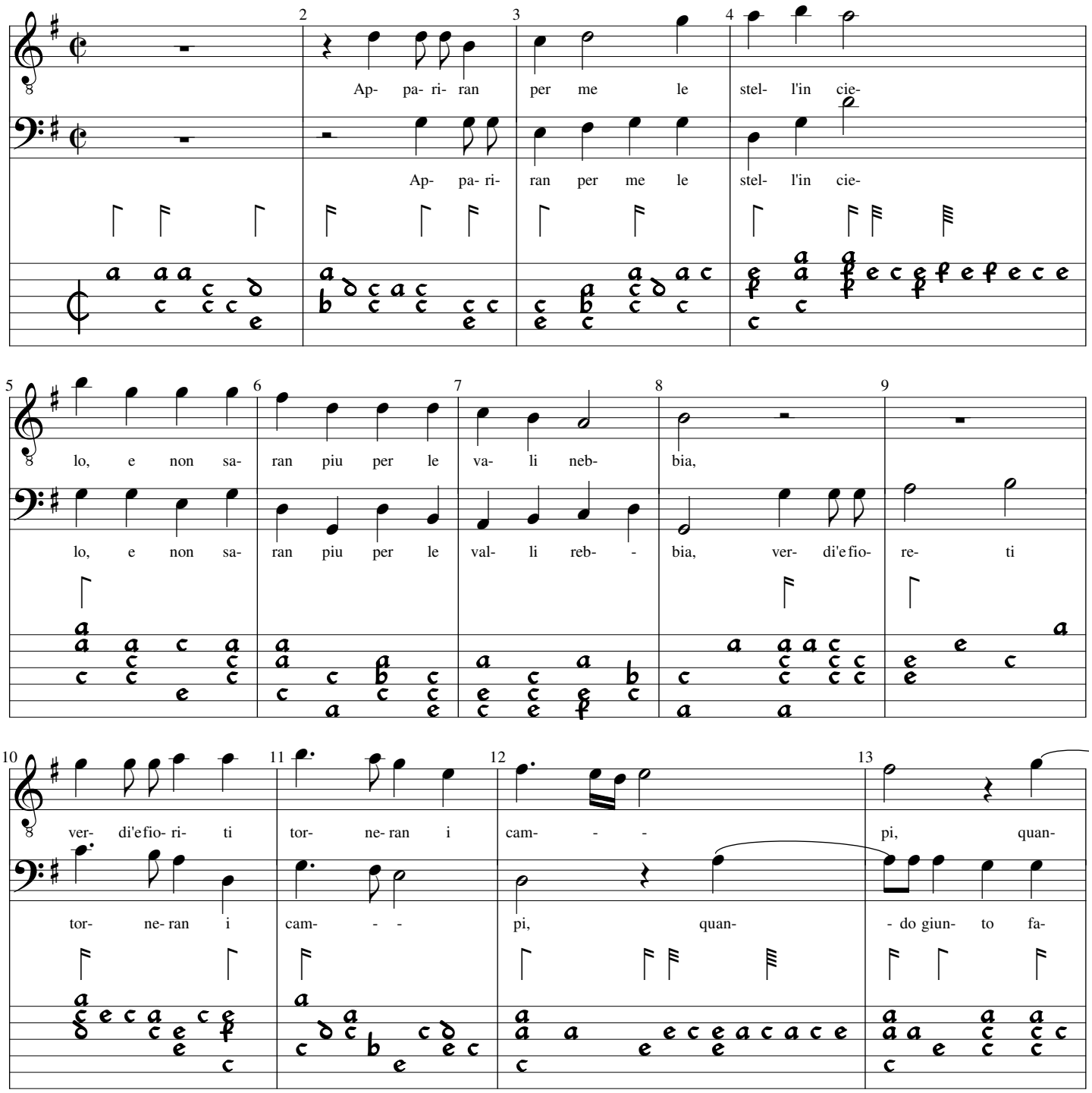
mil- l'emil- levol-t'il gior- no, mil- le mil- le vol- t'il gior- no, par- tir da voi vor- re- i:

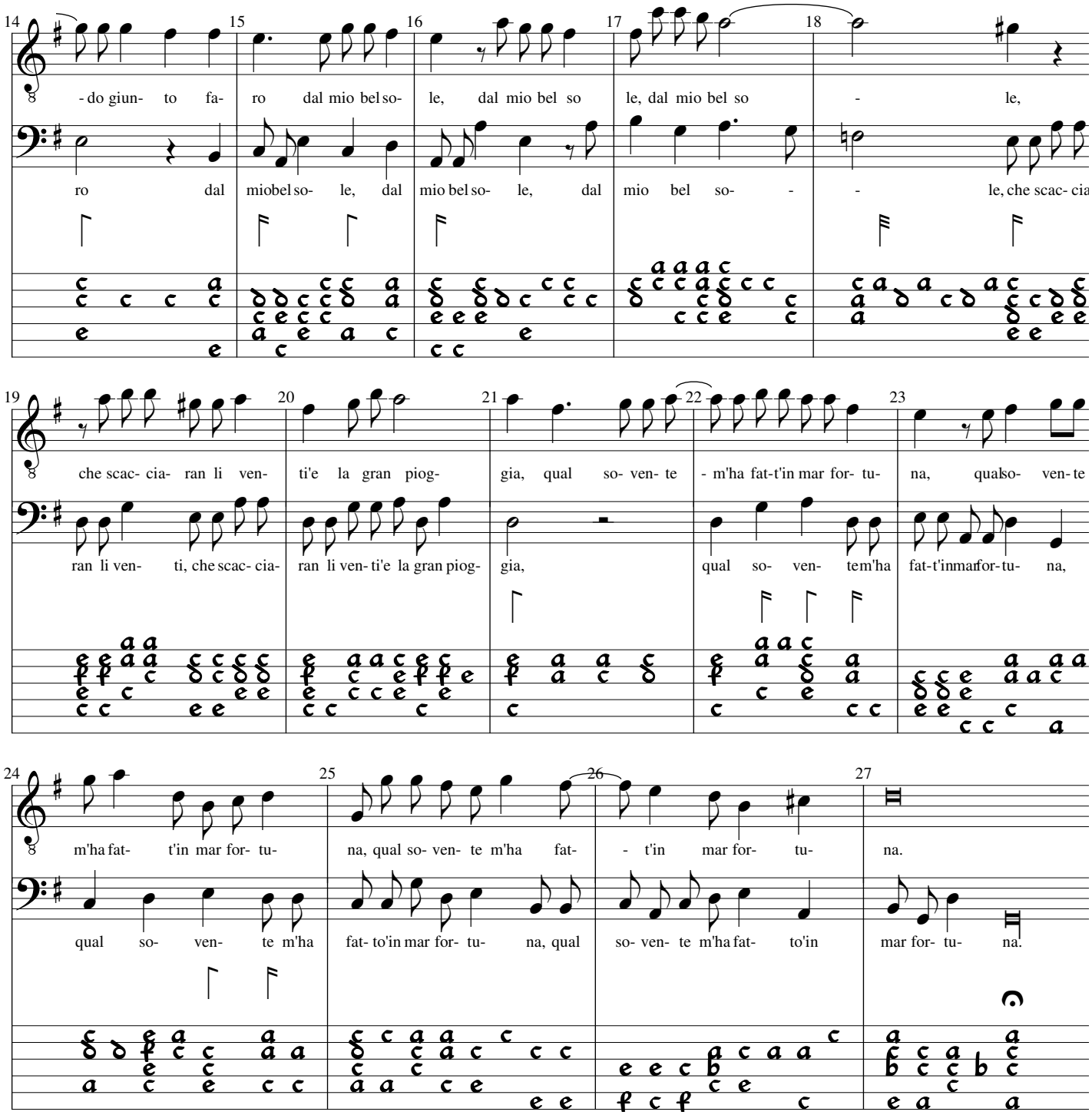
& co- si mil- l'emil- le vol- te mil- l'e mil-levol- t'il gior- no, par- tir da voi vor- re-

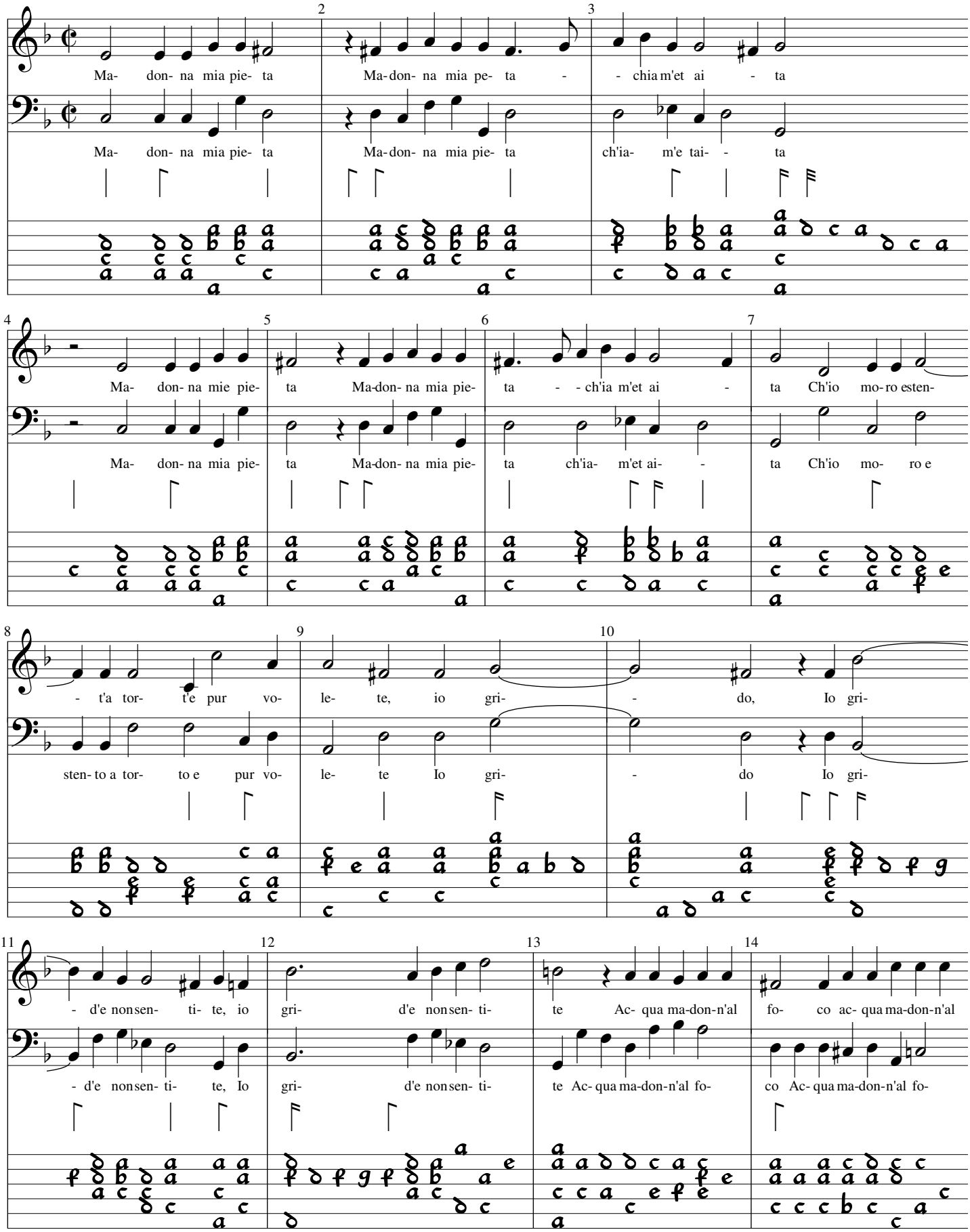
36 37 38 39 40

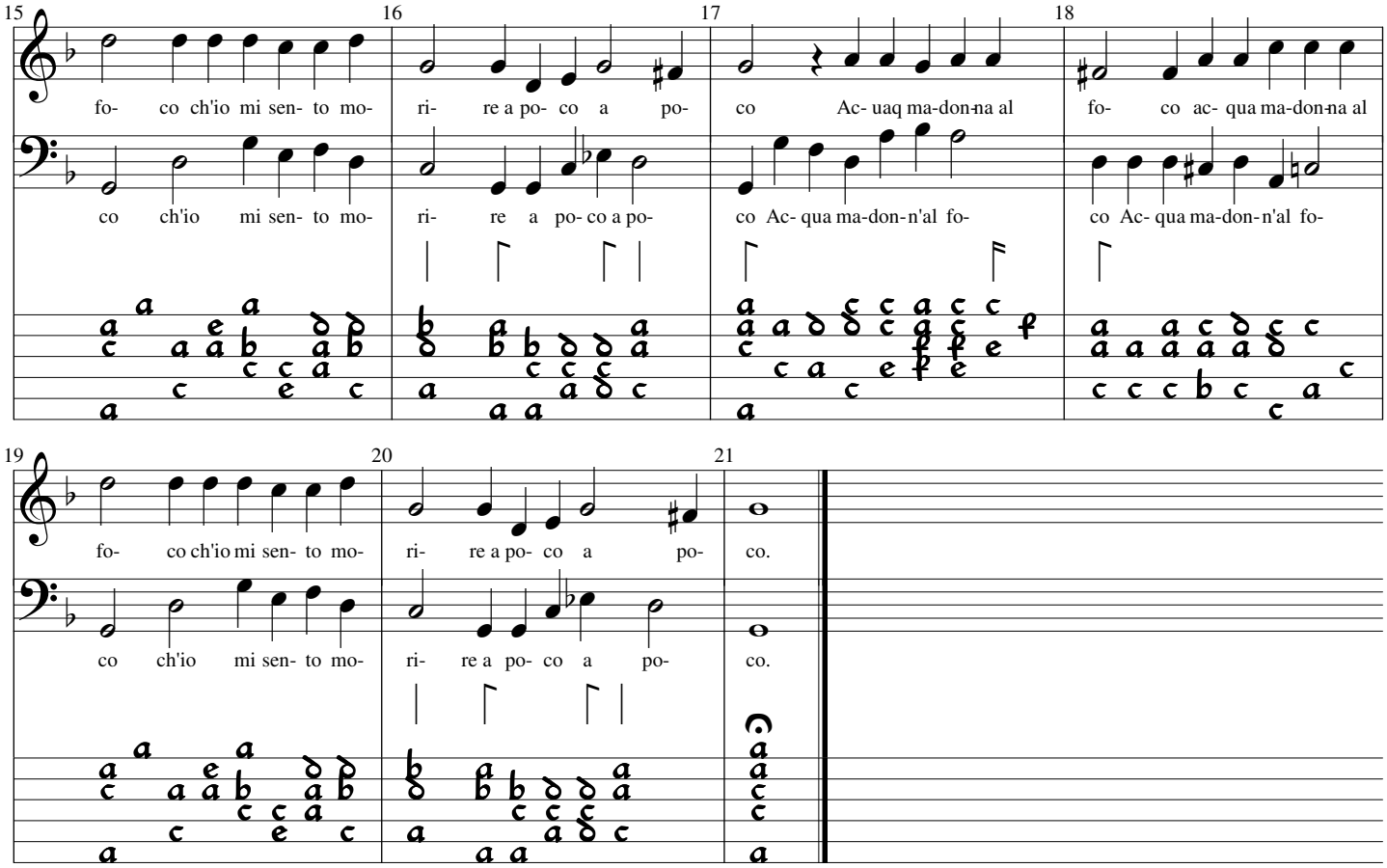
- tan- to son dol- ci gli ri- tor- - - - mie- i.

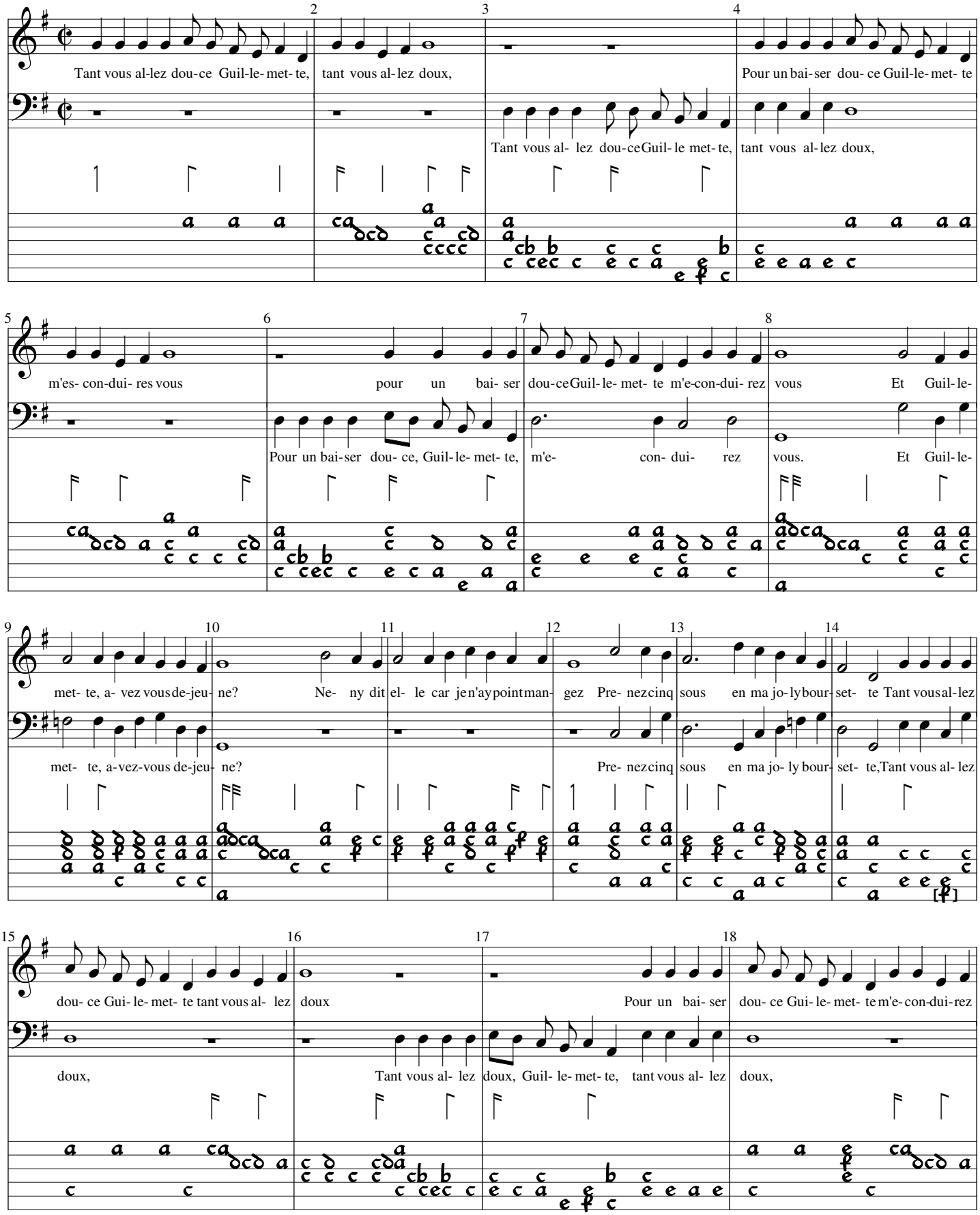
i: tan- to son dol- ci tan- to son dol- ci gli - ri- tor- ni mie- - i.


Ap- pa- ri- ran per me le stel- l'in cie-
Ap- pa- ri- ran per me le stel- l'in cie-
lo, e non sa- ran piu per le va- li neb- bia,
lo, e non sa- ran piu per le val- li reb- - bia, ver- di'e fio- re- ti
ver- di'e fio- ri- ti tor- ne- ran i cam- - - pi, quan-
tor- ne- ran i cam- - - pi, quan- - do giun- to fa-


14 15 16 17 18
- do giun- to fa- ro dal mio bel so- le, dal mio bel so le, dal mio bel so - le,
ro dal miobel so- le, dal mio bel so- le, dal mio bel so- - - le, che scac- cia
19 20 21 22 23
che scac- cia- ran li ven- ti'e la gran piog- gia, qual so- ven- te - m'ha fat-t'in mar for- tu- na, qualso- ven- te
ran li ven- ti, che scac- cia- ran li ven- ti'e la gran piog- gia, qual so- ven- te m'ha fat-t'inmarfor- tu- na,
24 25 26 27
m'ha fat- t'in mar for- tu- na, qual so- ven- te m'ha fat- - t'in mar for- tu- na.
qual so- ven- te m'ha fat- to'in mar for- tu- na, qual so- ven- te m'ha fat- to'in mar for- tu- na.


Ma- don- na mia pie- ta Ma-don- na mia pe- ta - - chia m'et ai - ta
Ma- don- na mia pie- ta Ma-don- na mia pie- ta ch'ia- m'e tai- - ta
Ma- don- na mie pie- ta Ma-don- na mia pie- ta - - ch'ia m'et ai - ta Ch'io mo- ro esten-
Ma- don- na mia pie- ta Ma-don- na mia pie- ta ch'ia- m'et ai- - ta Ch'io mo- ro e
- t'a tor- t'e pur vo- le- te, io gri- - do, Io gri-
sten- to a tor- to e pur vo- le- te Io gri- - do Io gri-
- d'e non sen- ti- te, io gri- d'e non sen- ti- te Ac- qua ma-don-n'al fo- co ac- qua ma-don-n'al
- d'e non sen- ti- te, Io gri- d'e non sen- ti- te Ac- qua ma-don-n'al fo- co Ac- qua ma-don-n'al fo-


15
16
17
18
fo- co ch'io mi sen- to mo- ri- re a po- co a po- co Ac- uaq ma-don-na al fo- co ac- qua ma-don-na al
co ch'io mi sen- to mo- ri- re a po- co a po- co Ac- qua ma-don-n'al fo- co Ac- qua ma-don-n'al fo-
19
20
21
fo- co ch'io mi sen- to mo- ri- re a po- co a po- co.
co ch'io mi sen- to mo- ri- re a po- co a po- co.


Tant vous al-lez dou-ce Guil-le-met- te, tant vous al-lez doux, Pour un bai-ser dou- ce Guil-le-met- te
Tant vous al- lez dou-ceGuil- le met- te, tant vous al-lez doux,
m'es- con-dui- res vous pour un bai- ser dou-ceGuil-le- met- te m'e-con-dui- rez vous Et Guil-le-
Pour un bai-ser dou- ce, Guil-le- met- te, m'e- con- dui- rez vous. Et Guil-le-
met- te, a- vez vousde-jeu- ne? Ne- ny dit el- le car jen'aypointman- gez Pre- nezcinq sous en ma jo-lybour- set- te Tant vousal-lez
met- te, a-vez-vous de-jeu- ne? Pre- nezcinq sous en ma jo- ly bour- set- te,Tant vous al- lez
dou- ce Gui- le- met- te tant vous al- lez doux Pour un bai- ser dou- ce Gui- le- met- te m'e- con-dui-rez
doux, Tant vous al- lez doux, Guil- le- met- te, tant vous al- lez doux,

19 20 21 22

vous Pour un bai- ser dou- ce Guil-le- met- te m'e-con-dui- rez vous Et Gui- le-mette, cou-che-

Pour un bai- ser dou-ce Guil-le- met- te, m'e- con- dui- rez vous. Et Guil- le-mette, cou-che-

23 24 25 26 27

rai je a- avec vous? mon doux a- mi je me ra- por- te a Mais que vou- lez le- ver la che- mi- set- te

rai je a- vec vous? Mais que vou- lez le- ver la che- mi- set- te.

28 29 30 31

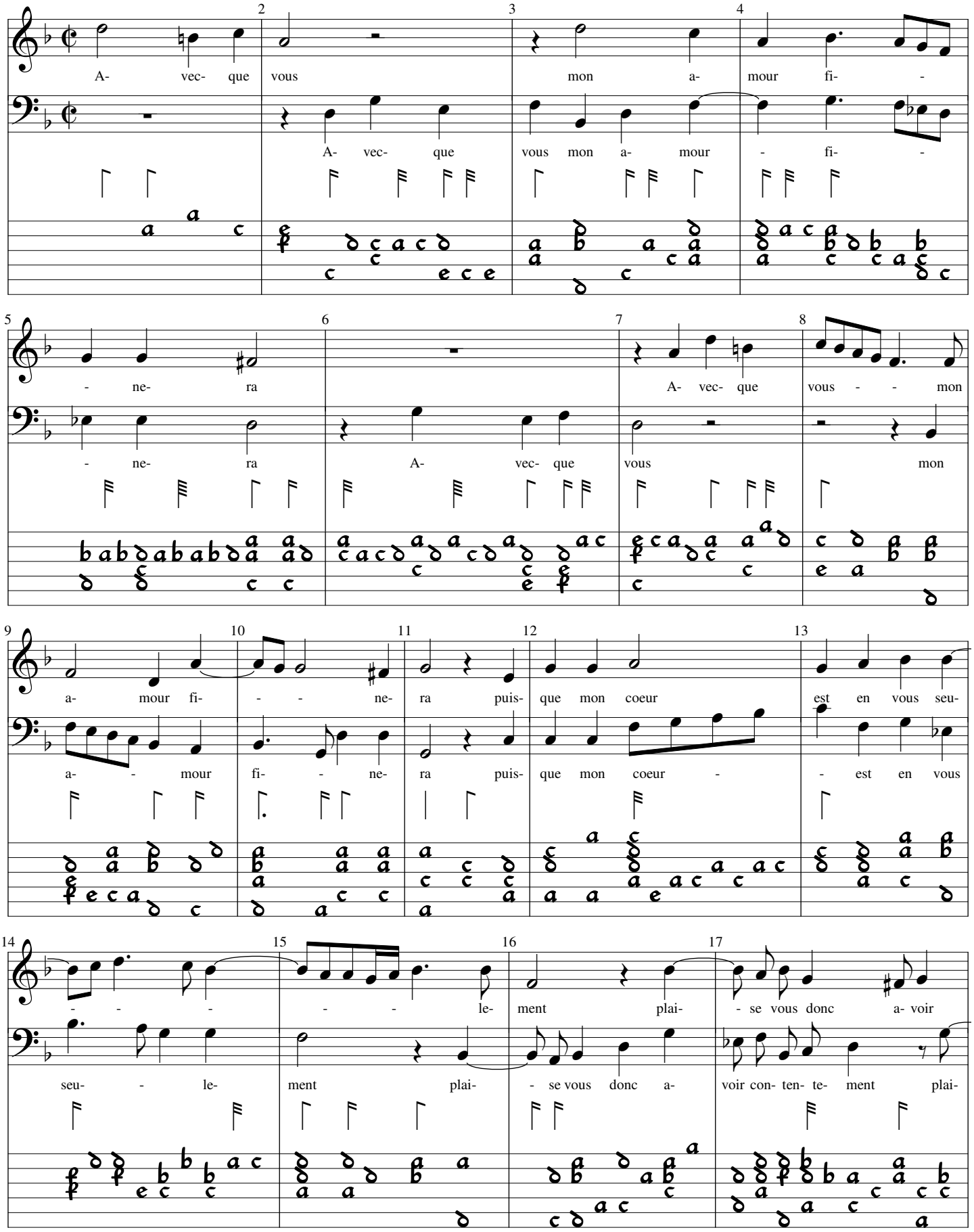
tant vous al- lez dou- ce Gui- le- met- te tant vous al- lez doux Pour un bai- ser dou- ce Gui- le- met- te

Tant vous al- lez doux, Tant vous al- lez dou-ce Guil- le- met- te, tant vous al- lez doux,

32 33 34 35

m'e- con- dui- rez vous, pour un bai- ser dou- ce Guil- le- met- te m'e-con-dui- rez vous.

tant vous al- lez dou- ce Guil- le- met- te, m'e- con- dui- rez vous.


A- vec- que vous mon a- mour fi- -
A- vec- que vous mon a- mour - fi- -
- ne- ra
A- vec- que vous - - mon
- ne- ra A- vec- que vous mon
a- mour fi- - - ne- ra puis- que mon coeur est en vous seu-
a- - mour fi- - ne- ra puis- que mon coeur - - est en vous
- - - - - le- ment plai- - se vous donc a- voir
seu- - le- ment plai- - se vous donc a- voir con- ten- te- ment plai-

18 19 20

plai- sevous donc a- voir con- ten- te- ment

- se vous donc a- voir con- ten- te- ment a- voir con- ten- te-

21 22 23

- car le - corps

ment car le corps - - -

24 25 26 27

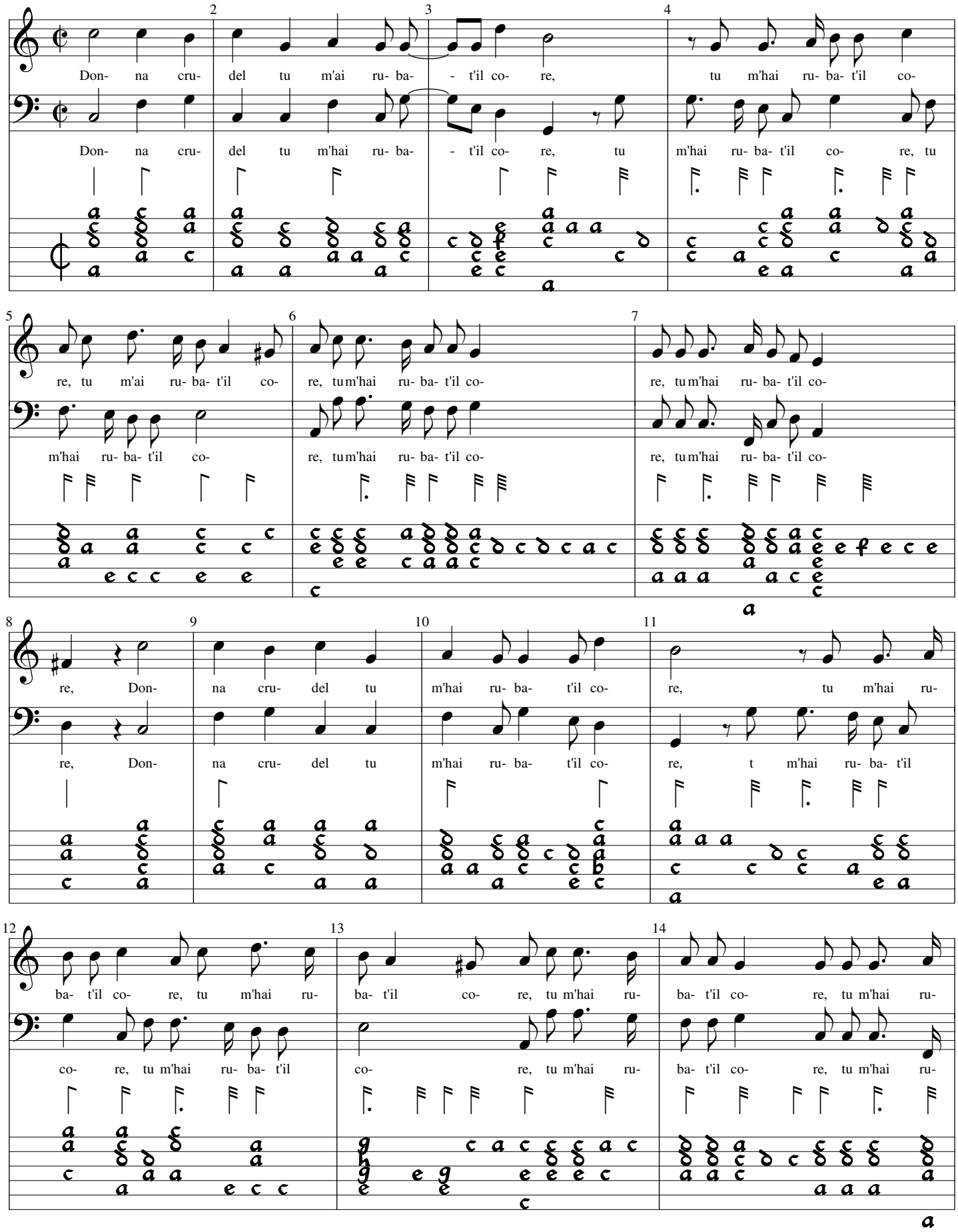
mort l'es- prit vous ser- vi- ra l'es- prit vous ser- vi- ra l'es- - prit vous ser- -

mort l'es- prit vous ser- vi- ra l'es- prit vous

28 29 30 31

vi- ra l'es- prit vous ser- vi- - - - ra.

ser- vi- ra l'es- prit vous ser- - - vi- ra.


Don- na cru- del tu m'ai ru- ba- - t'il co- re, tu m'hai ru- ba- t'il co-
Don- na cru- del tu m'hai ru- ba- - t'il co- re, tu m'hai ru- ba- t'il co- re, tu
re, tu m'ai ru- ba- t'il co- re, tu m'hai ru- ba- t'il co-
re, tu m'hai ru- ba- t'il co-
re, tu m'hai ru- ba- t'il co-
re, tu m'hai ru- ba- t'il co-
re, tu m'hai ru- ba- t'il co-
re, Don- na cru- del tu m'hai ru- ba- t'il co- re, tu m'hai ru-
re, Don- na cru- del tu m'hai ru- ba- t'il co- re, t m'hai ru- ba- t'il
ba- t'il co- re, tu m'hai ru- ba- t'il co- re, tu m'hai ru- ba- t'il co- re, tu m'hai ru-
co- re, tu m'hai ru- ba- t'il co- re, tu m'hai ru- ba- t'il co- re, tu m'hai ru-

15 16 17 18

ba- t'il co- re, e mai non man- chi e mai non man- chi Di me stra- ti- o- re, Di

ba- t'il co- re, E mai non man- chi, e mai non man- chi Di me stra- ti- o- re,

19 20 21

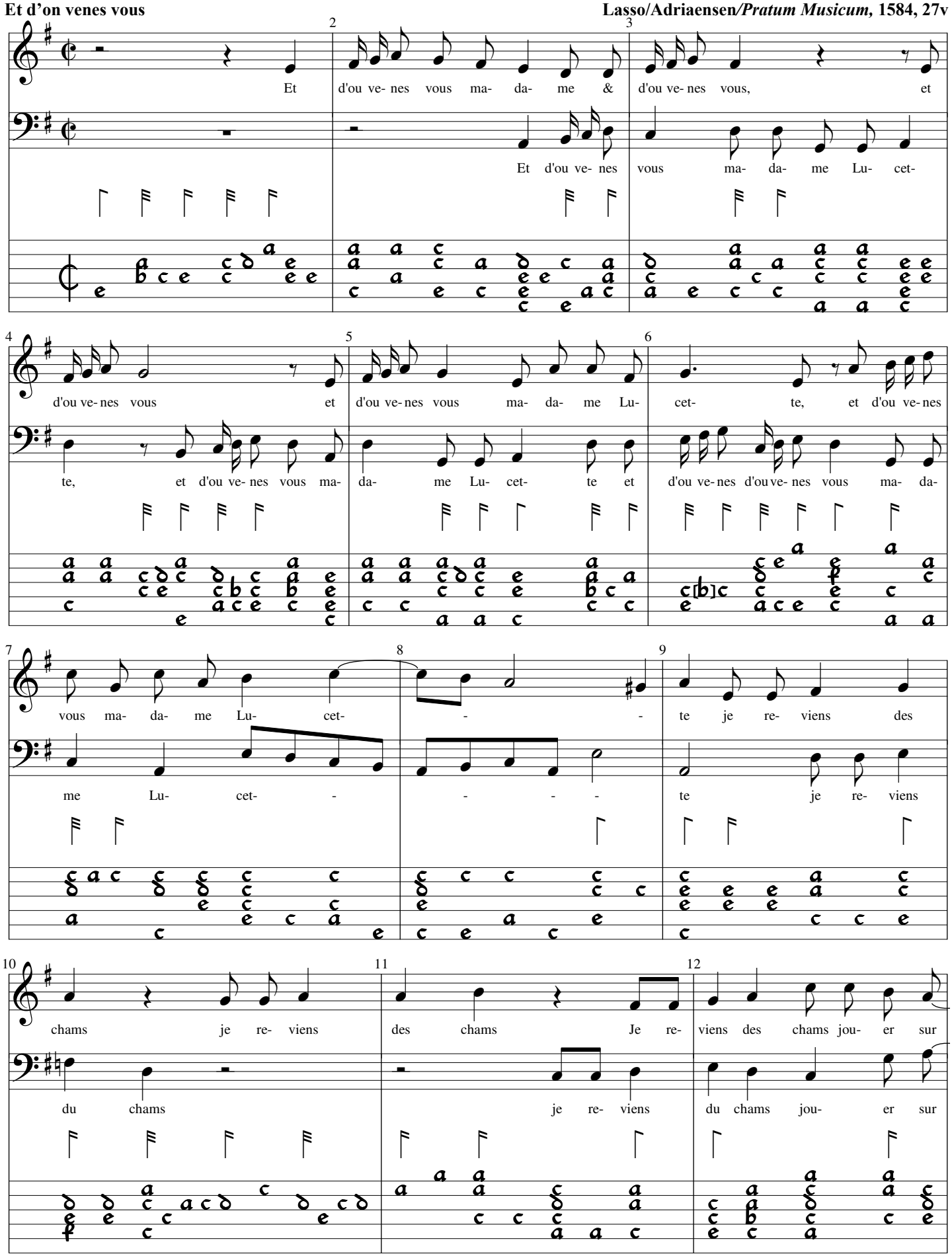
me stra- ti- o- re - E pur e pur e pur- ti vo- gli- o a-

E pur e pur e pur- ti vo- gli- o a-

22 23 24 25

ma- re e pur e pur e pur- ti vo- gli- o a- ma- re.

ma- re e pur e pur e pur- ti vo- gli- o a- ma- re.


Et d'ou ve- nes vous ma- da- me & d'ou ve- nes vous, et
Et d'ou ve- nes vous ma- da- me Lu- cet-
d'ou ve- nes vous et d'ou ve- nes vous ma- da- me Lu- cet- te, et d'ou ve- nes
te, et d'ou ve- nes vous ma- da- me Lu- cet- te et d'ou ve- nes d'ou ve- nes vous ma- da-
vous ma- da- me Lu- cet- - - te je re- viens des
me Lu- cet- - - - - te je re- viens
chams je re- viens des chams Je re- viens des chams jou- er sur
du chams je re- viens du chams jou- er sur

13 14 15 16

- l'her- bet- te jou- er sur l'her- bet- te Les rains mi font

(b)

- l'her- bet- te Les rains mi font les rains mi font

17 18 19

si grand mal et ni- que ni- que nau, Frap- pes tout

si grand mal et ni- ques ni- que nau,

20 21 22 23

beau, frap- pes tout beau, frap- pes tout beau Car je suis ten- tret te

Frap- pes tout beau frap- pes tout beau Car je

24 25 26 27

Si vous me bles- ses Si vous me bles- se je fous fe- rai met- tre en la

suis ten- dret- te si vous me bles- ses je vous fe- rai

28 29 30 31

pri- son du chas- teau et ni- que ni- que nau, et

En la pri- son du chas- teau, et ni- que ni- que nau,

32 33 34

ni- que ni- que nau, et ni- que ni- que nau, et

et ni- que ni- que nau, et ni- que ni- que nau,

35 36 37 38

ni- que ni- que nau, et ni- que ni- que nau ni- que nau. -

et ni- que ni- que nau, ni- que nau, ni- que ni- que ni- que nau.

Le Ros-si- gnol plai-sant & gra-ti- eux, Le Ros-si-gnol plai- sant & gra- ti- eux, Ha-bi-ter veut, ha-

Le Ros- si- gnol plai- sant & gra-ti- eux, plai- sant & gra- ti- eux, Ha- bi- ter

bi- ter veut tous- jours au verd bos- cai- - - ge, Aux chams vo- ler & par tous au- tres

veut, tou- jours au verd bo- ca- - - ge.

lieux, Aux chams vo- ler - & par tous au- tres lieux, sa li-ber- té, sa li- ber- té ai- mant mieux que sa cai- -

aux chams vo- ler & par tous aul-tres lieux & par tous au- tres lieux, Sa li-ber- té ai- mant mieux que sa ca- -

- - ge. Mais - le mien coeur, Mais le mien coeur qui

- ge. Mais le mien coeur qui de- meu- re'en o- sta-

23 24 25 26 27

de- meu- re'en - os- tai- ge sous tris- - te dueil qui

ge. qui de- meu- re'en o- sta- - - ge sous tri- - te dueil qui

28 29 30 31 32

le tient en ses lacz, qui le tient en ses lacz, du Ros- si- gnol, du Ros- si-

le tient en ses lacs, du Ros- si- gnol, du Ros- si- gnol,

33 34 35 36 37 38

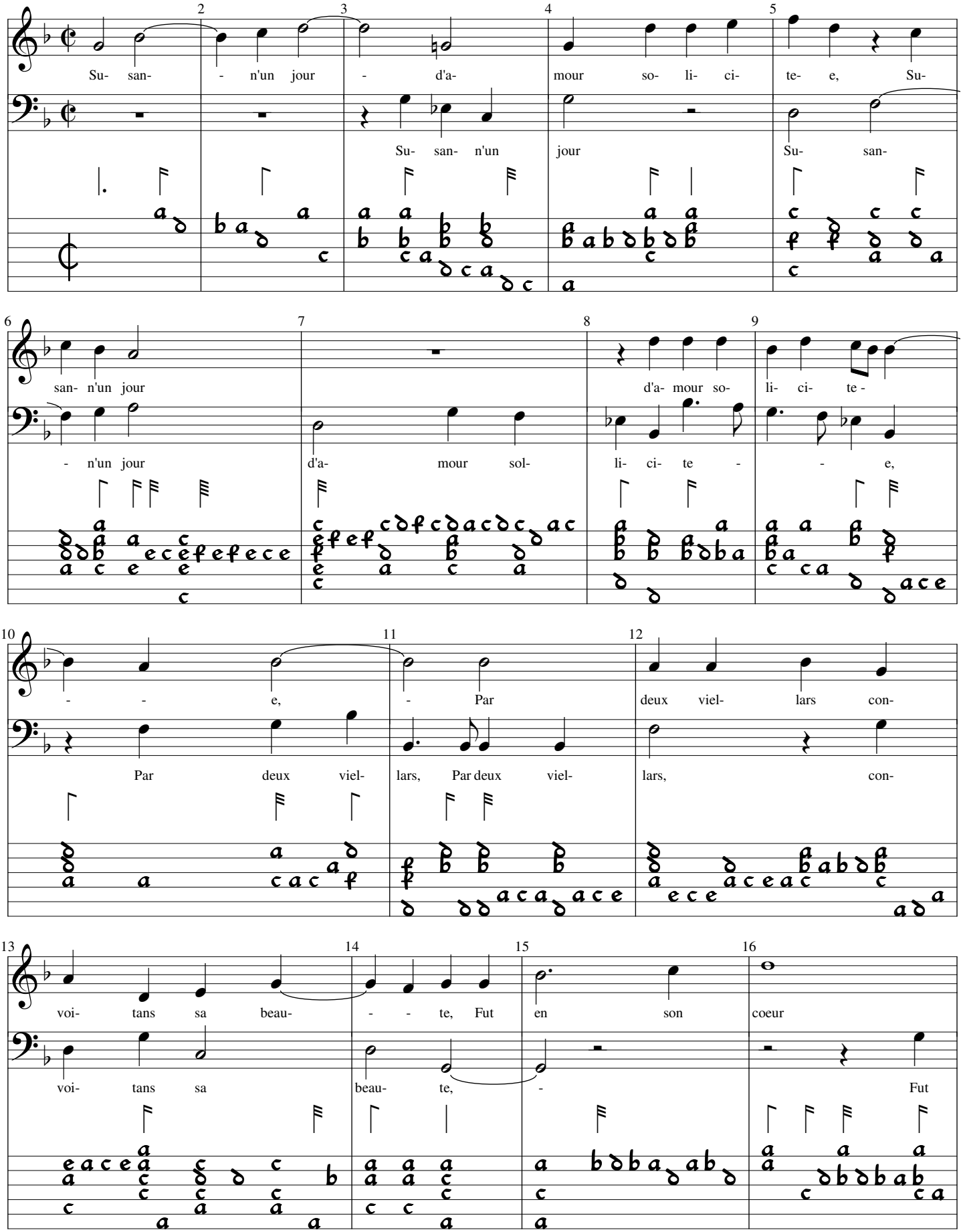
gnol ne cher-cher l'a-van- ta- - ge, ne de son chant re- ce- voir le sou- las, ne de son chant re- ce-voir le sou-

du Ros- si- gnol ne cher- che l'a- van- ta- ge, ne de son chant re- ce- voir le sou-

39 40 41 42 43 44

las, ne de son chant, ne de son chant re- ce- voir le - sou- las.

las, ne de son chant re- ce- voir le sou- las, ne de son chant re- ce- voir le - - sou- las.


Su- san- - n'un jour - d'a- mour so- li- ci- te- e, Su-
Su- san- n'un jour Su- san-
san- n'un jour
- n'un jour d'a- mour sol- li- ci- te - - e,
d'a- mour so- li- ci- te -
- - e, - Par deux viel- lars con-
Par deux viel- lars, Par deux viel- lars, con-
voi- tans sa beau- - - te, Fut en son coeur
voi- tans sa beau- te, - Fut

17 18 19

tri- st'e des- con- for- te- e, Fut en son

un son coeur, Fut un sa

20 21 22 23

coeur tri- st'et des- con- for- te- -

coeur, tri- st'et des- con- for- te - - e, Voy-

24 25 26

e Voy- ant l'ef- fort fait a sa

ant l'ef- fort, voy- ant l'ef- fort fait a sa

27 28 29 30

cha- ste- - te, El- le leur dit si par des- loy- au-

cha- ste- te, El- le leur dit, si par

31 32 33 34

te de ce corps mien vous a- vez jou- is- san- ce

- des- loy- au- te De ce corps mien vous a- vez

35 36 37 38

- C'est fait de moy C'est fait de moy si

jou- is- san- ce, C'est fait de moy si

39 40 41 42 43

je fais re- si- stan- ce - vous me fe- rez mou- rir en des-

je fais re- si- stan- ce, vous me fe- rez mou- rir - en des- hon- neur

44 45 46 47

- hon- neur, Mais j'ai- me mieux pe- prir en in- no-

Mais j'ai- me mieux, mais j'ai- me mieux

48 49 50

cen- se - Que

pe- rir en in- no- cen- ce

51 52 53 54

d'of- fen- ser par pe- che le Sei- gneur, que - d'of- fen- ser,

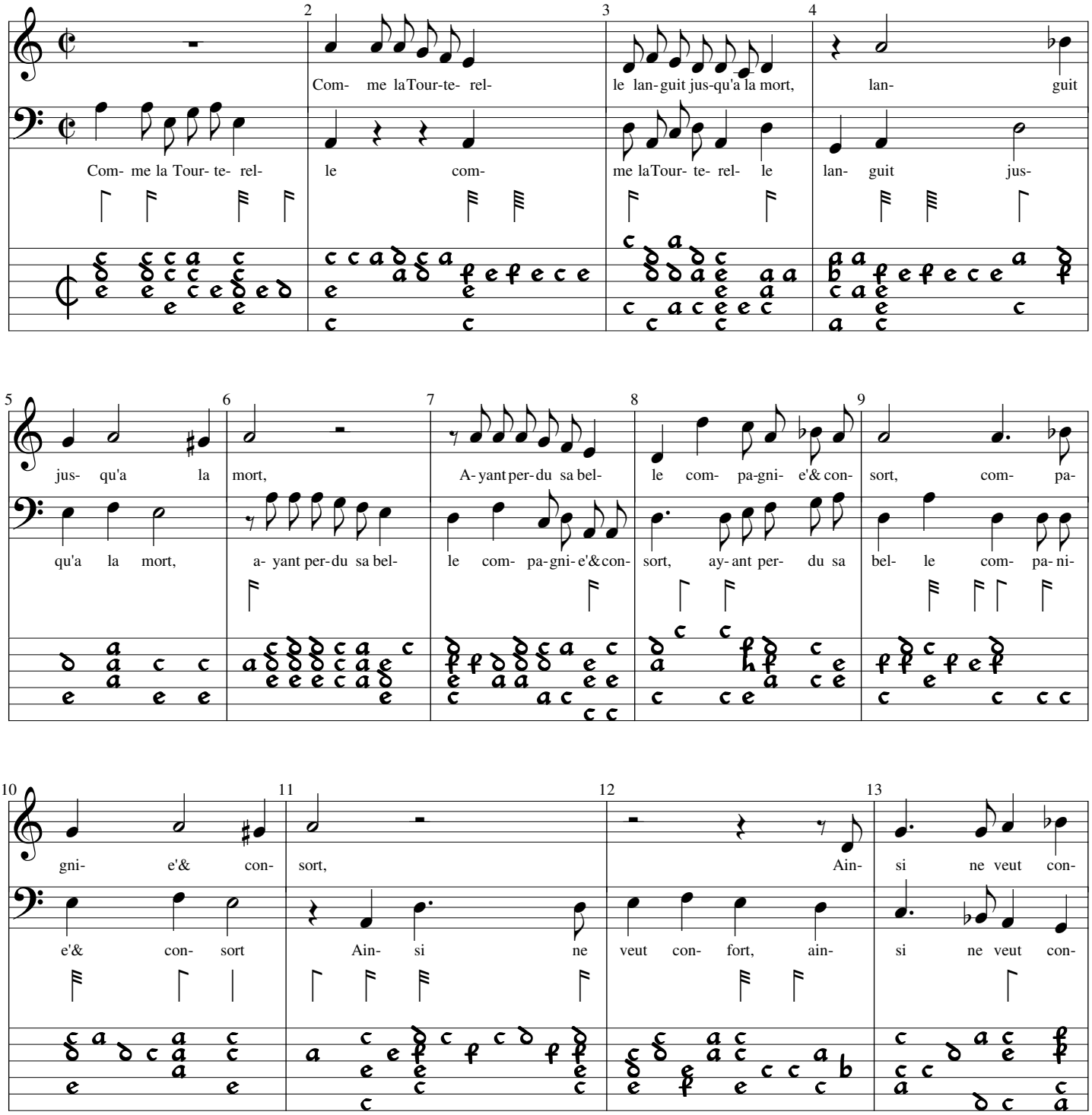
- Que d'of- fen- ser,

55 56 57 58

- que d'of- fen- ser - par pe- che le Sei- gneur.

Que d'of- fen- ser par pe- che le Sei- gneur.

Comme la tourterelle. De Monte/Adriaensen / Pratum Musicum...1584, 32r



14 15 16 17

fort mon coeur - plain de tris- tes se, S'il n'ar-ri-v'au doux port ou

fort mon coeur plein de tris- tes - se

18 19 20 21

l'at- tend sa mai- tres- se, S'il n'ar-ri- v'au doux port ou l'at- tend sa mai- tres-

s'il n'ar-ri- v'au doux port ou - - l'at- tend sa mai-

22 23 24 25

se ain- si ne veut con- fort mon coeur

tres- se ain- si ne veut con- fort ain- si ne veut con- fort Mon

1)

26 27 28

- - plein de tri- stes- se, s'il n'ar- ri- v'au doux

coeur plein de tri- stes- - se

29 30 31 32

port ou l'at- tend sa mai- tres- se, S'il ar- ri- v'au doux port ou l'at- - tend sa mai-

S'il n'ar-ri- v'au doux port, ou - l'at- tend sa

33 34 35 36 37

tres- - se, ou l'at- tend sa mai- tres- se.

mai- tres- se, ou l'at- tend sa mai- tres- se.

1) 'f' on 3rd course in original

D'un si bel fo- co e d 'un si no- bil lac- - - - cio

D'un si bel fo- c'e d'un si no- bil

Bel- ta m'in-een- de & ho- ne- sta m'an- no - -

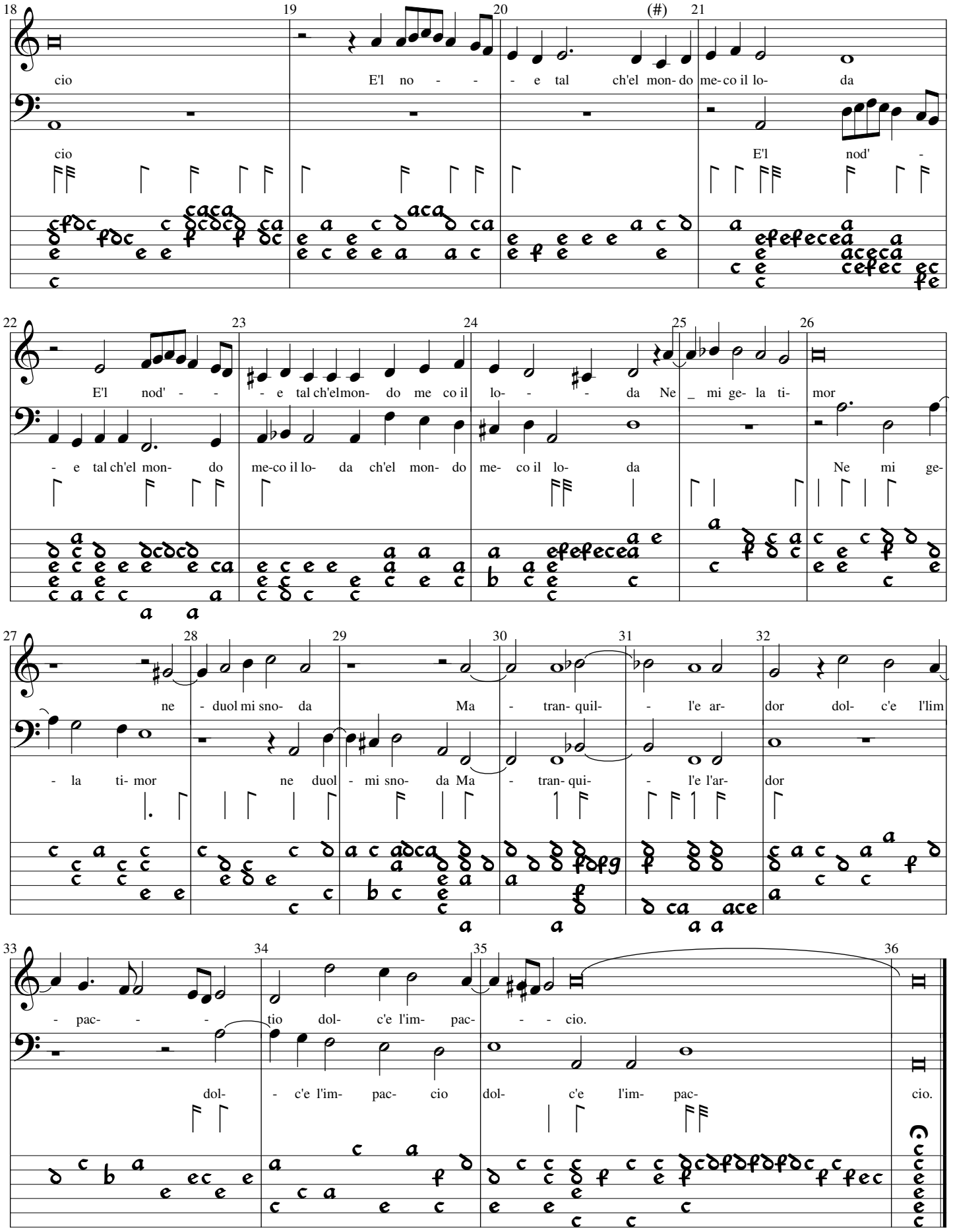
lac- - - - cio Bel- ta m'in-een- de & ho- ne- sta m'an- no- - -

da, Ch'in fiam- ma e'nser- vi- tu con- vien - - ch'io go- - - - da, fug-

da Ch'in fiam- ma e'n ser- vi- tu con- vien - - ch'io go- da fug-

-ga la li- ber- ta- de e te- - ma il giac- - cio, l'in- cen- di e tal ch'io m'ar- d'e non mi sfac- -

- ga la li- ber- ta- de e te- ma il giac- cio l'in- cen- di e tal ch'io m'ar- d'e non mi sfac-


cio E'l no - - - e tal ch'el mon- do me- co il lo- da
cio E'l nod' -
E'l nod' - - - e tal ch'elmon- do me co il lo- - - da Ne _ mi ge- la ti- mor
- e tal ch'el mon- do me-co il lo- da ch'el mon- do me- co il lo- da Ne mi ge-
ne - duol mi sno- da Ma - tran- quil- - l'e ar- dor dol- c'e l'lim
- la ti- mor ne duol - mi sno- da Ma - tran- qui- - l'e l'ar- dor
- pac- - - tio dol- c'e l'im- pac- - - cio.
dol- - c'e l'im- pac- cio dol- c'e l'im- pac- cio.

2 3

Scor- go tan- to al- to il lu- - me che m'in- fiam- ma Scor- go tan- to al- to il lu- me

Scor- go tan- to al -to il lu- me che

4 5 6

m'in- fiam- - ma E'l - lac- ci o- di- to - di si ric- co sta-

che m'in- fiam- ma E'l - lac- cio or- di- to - di si ric- co

7 8 1) 9

- - - me Che - na- scen- do il pen- sier mo- re'l de- si- o Che

sta- - me

Che

10 11 12 (b) 13

- na- scen- do i-l pen- sier mo- re'l de- si- - o Poi che mi splen-de al cor si bel- la fiam- ma Poi

- na- scen- do il pen- sier mo- re'l de- si- o

Poi

1) 'b' in original

14 15 16 17

che mi splen-de al cor si bel- la fiam- - ma E

che mi splen-de al cor si bel- la fiam- ma E mi strin- g'il vo- ler si bel le- ga- - - -

18 19 20

- mi strin- g'il vo- ler si bel le- ga- - - - - - -

- le- ga- - - - - - - - - - - -

21 22 23

me Sia ser- va l'om- bra et ar- da il ce- ner mi-

me Sia ser- va l'om- bra

24 25 26 27

- - o - et ar- da il ce- ner mi- o et ar- da il ce- ner mi- o.

& ar- da il ce- ner mi- o & ar- da il ce- ner mi- o.

Ve- sti-v' i col- li e le cam-pagn'in tor- no in- tor- - - - - no

Ve- sti- v' i col- li e

- la pri- ma- ve- ra di no- vel- l'ho- no- ri ho- no- - -

le cam- pagne in-tor- no la pri- ma- ve- ra di no-vel- l'ho- no- ri,

- ri

e spi- ra- va so- a- vi a- - ra-bi o- do- ri a- ra- bi o-

e spi-ra- va so-

a- vi a- ra-bi o- no, ri - - cin- - ta d'er- b'e di fron-

do- ri, cin- ta d'her- be e di fron- d'il cri- -

19 20 21 22 23

- d'el cri- ne a- - dor- - noquan-do li- co- ri al- l'ap-pa- rir del gior- no, del gior- -

- n'a- dor- - no.

24 25 26 27

- - - - no, - co- glien- do di sua

quan- do li co ri al- l'ap-pa- rir del gior- no co-

28 29 30 31

man pur- pu- rei fio- ri, pur- pu- - - rei fio- re,

glien- do di sua man pur-pu- rei fio- ri mi dis-s'in

32 33 34 35

mi dis- s'in gui- der- don di tan- t' ar-

gui- der- don di tan- t'ar- do- ri di tan- t'ar- do- ri

36 37 38 39

do- ri a te li col- gh'ed ec- - co io te n'a-

a te li col- gh'ed ec- co ed ec- co io te n'a-

40 41 42 43

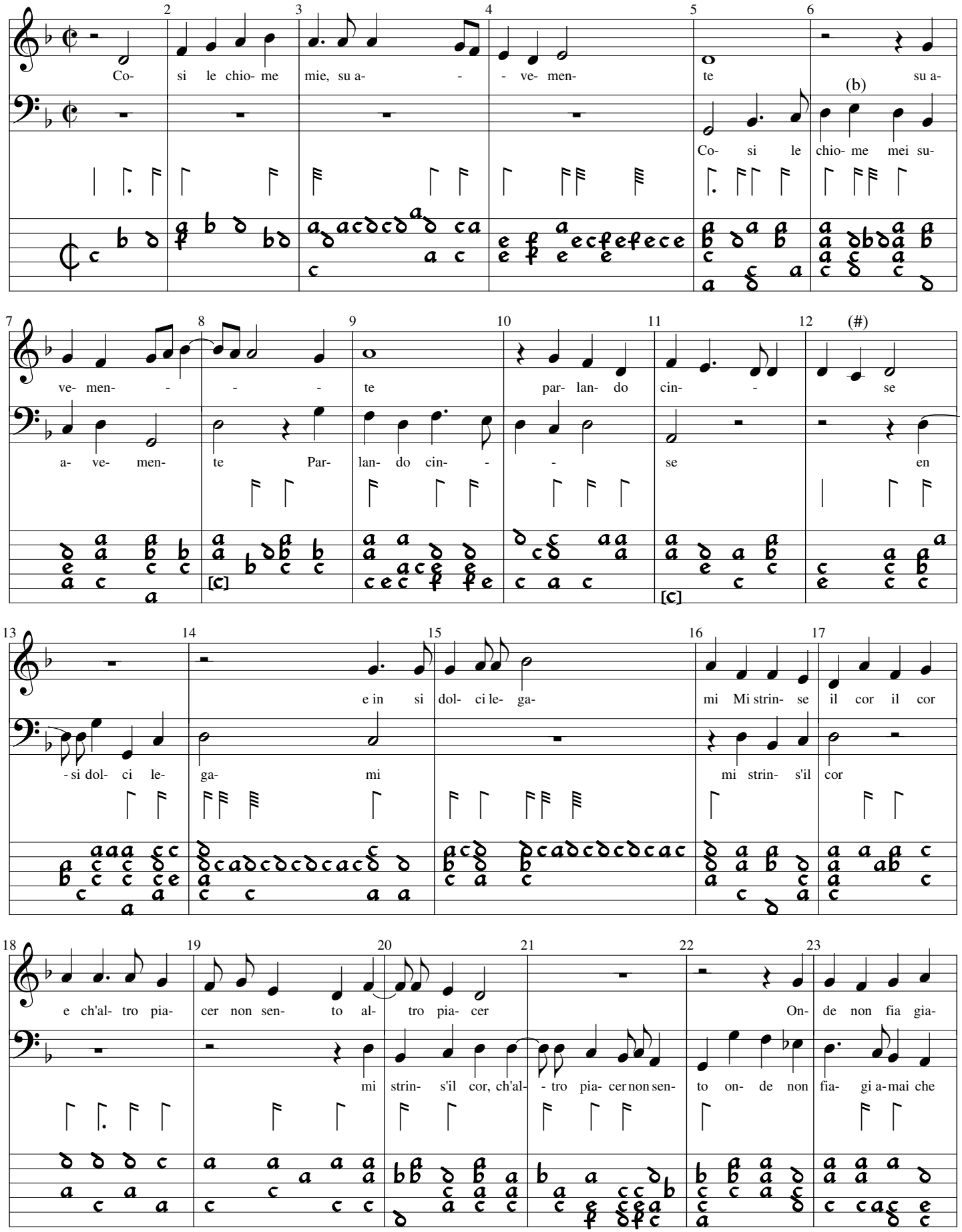
- - dor- - no, a

dor- - no, a te li col- gh'ed ec- co io te n'a- dor-

44 45 46 47 48

te li col- g'et ec- - co io te n'a- - dor- - no.

no ed ec- co io te n'a- dor- - no.


Co- si le chio- me mie, su a- - ve- men- te su a-
(b)
Co- si le chio- me mei su-
ve- men- - - - te par- lan- do cin- - se
a- ve- men- te Par- lan- do cin- - - se en
(#)
e in si dol- ci le- ga- mi Mi strin- se il cor il cor
- si dol- ci le- ga- mi mi strin- s'il cor
e ch'al- tro pia- cer non sen- to al- tro pia- cer On- de non fia gia-
mi strin- s'il cor, ch'al- - tro pia- cer non sen- to on- de non fia- gi a-mai che

24 25 26 27 28 29

mai che piu non l'a- mi che piu non l'a- mi de gl'oc- - chi mi- ei,

(#)

piu non l'a- mi de gl'oc- chi mi- ei,

[c]

30 31 32 33 34 35

1)

ne fia che la mia men- te Al- tri so- spi- ri che de- sian- do ch'ia- -

Al- tri so- spi- ri de- si- an- do

36 37 38 39 40

- mi Al- tri so- spi- ri che de- sian- do ch'ia

(b) (b)

Al- tri so- spi- ri che de- sian- do ch'ia- mi Al- tri so-

41 42 (#) 43 44 45

mi, che de- sian- do ch'ia- - mi - -

spi- ri che de- sian- do ch'a- mi che de- sian- do ch'ia- mi.

1) Adriensen places c on the 5th course

Na- sce la pe- - - na mi- a Na- sce la pe- na mi- - a Non po-ten-

Na sce la pe- - - na mi- a Non po-ten-

do mi- rar mio vi- vo so- le, mio vi- vo so- le, E la mia vi- ta e ri- a

do mi- rar mio vi- vo so- le, mio vi- vo so- le, E la mai vi- ta e ri- a E la mia vi- ta e

Qual hor- - lo mi- - ro, perch' il guard' - e ta

ri- a Qual hor lo mi- ro, Qual hor lo mi- ro, perch' il guard' e

- - le Che lasciar- mi peg-gior - che mor- te suo - - le, che mor- te suo- -

ta- - le Che la- sciar- mi peg- gior - che mor- te suo- le, che mor- te suo-

1) Striggio gives C#

23 24 25 26

le, Ahi, - Ahi,

le, Ahi, - Ahi, vi- ta tri- sta e fra-

27 28 29 30 31 32

- vi- ta tri- sta e fra- - le, Che fia dun- que di me che far mi

le, Ahi, vi- ta tri- sta e fra- le, Che fia dun- que di me

33 34 35 36 37

- deg- gio, che - far mi deg- - gio S'io mir' ho ma- le e s'io non mir' ho

che far mi deg- gio che far mi deg- gio e s'io non mir'ho

38 39 40 41 42

peg- gio, S'io mir' ho ma- le e s'io non mir' ho peg- gio, Ahi,

peg- gio, S'io mir' ho ma- le e s'io non mir' ho peg- - gio, Ahi, Ahi,

43 44 45 46

Ahi, vi- ta tri- sta e fra- - - le, Che

vi- ta tri- sta e fra- le, Ahi, vi- ta tri- sta e fra- le

47 48 49 50 51

fia dun- que di me che far mi deg- gio,

Che fia dun- que di me che far mi deg-

52 53 54 55 56

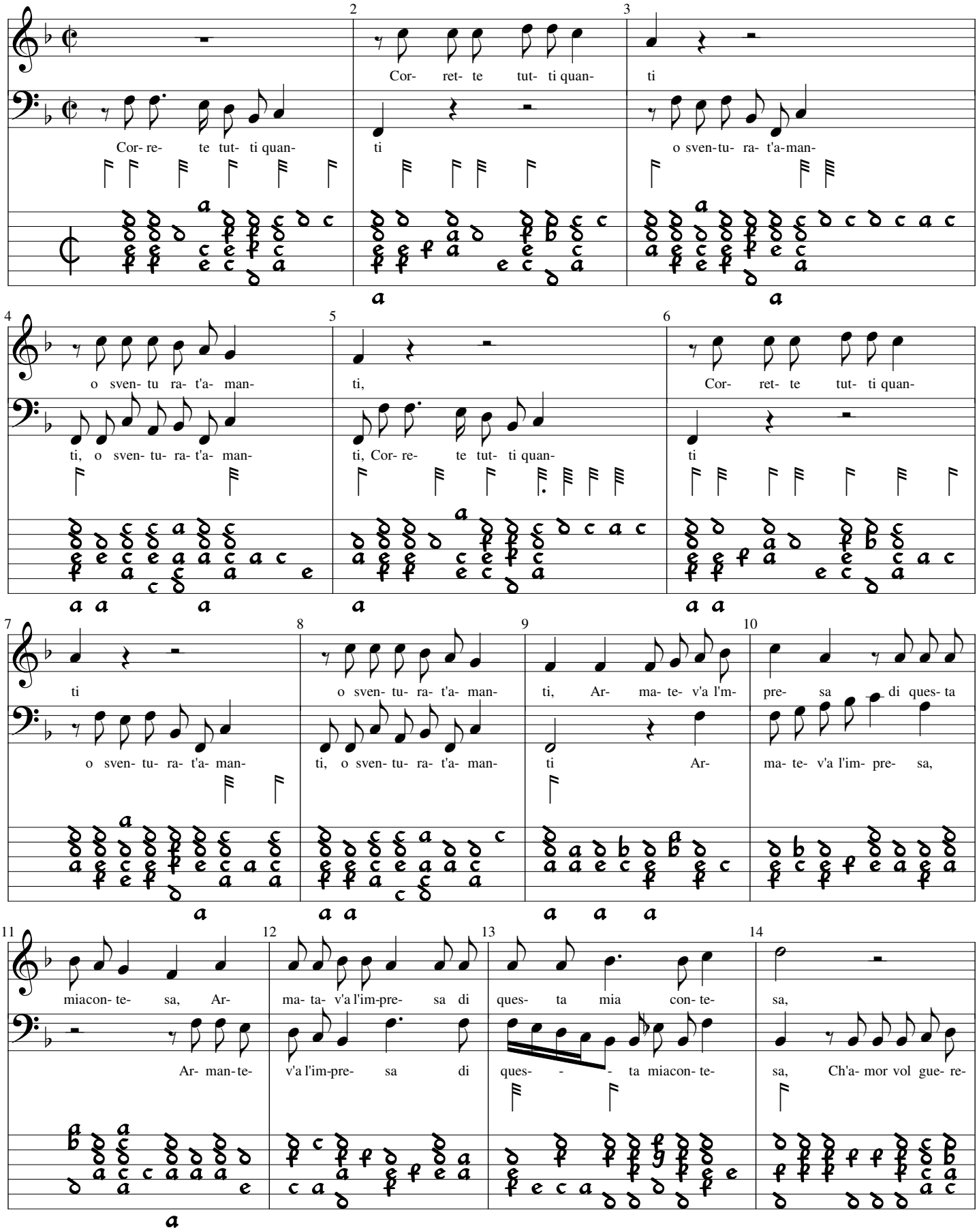
che far - mi deg- - gio, S'io mir ho ma- le e s'io non mir'ho peg- gio, S'io mir' ho ma-

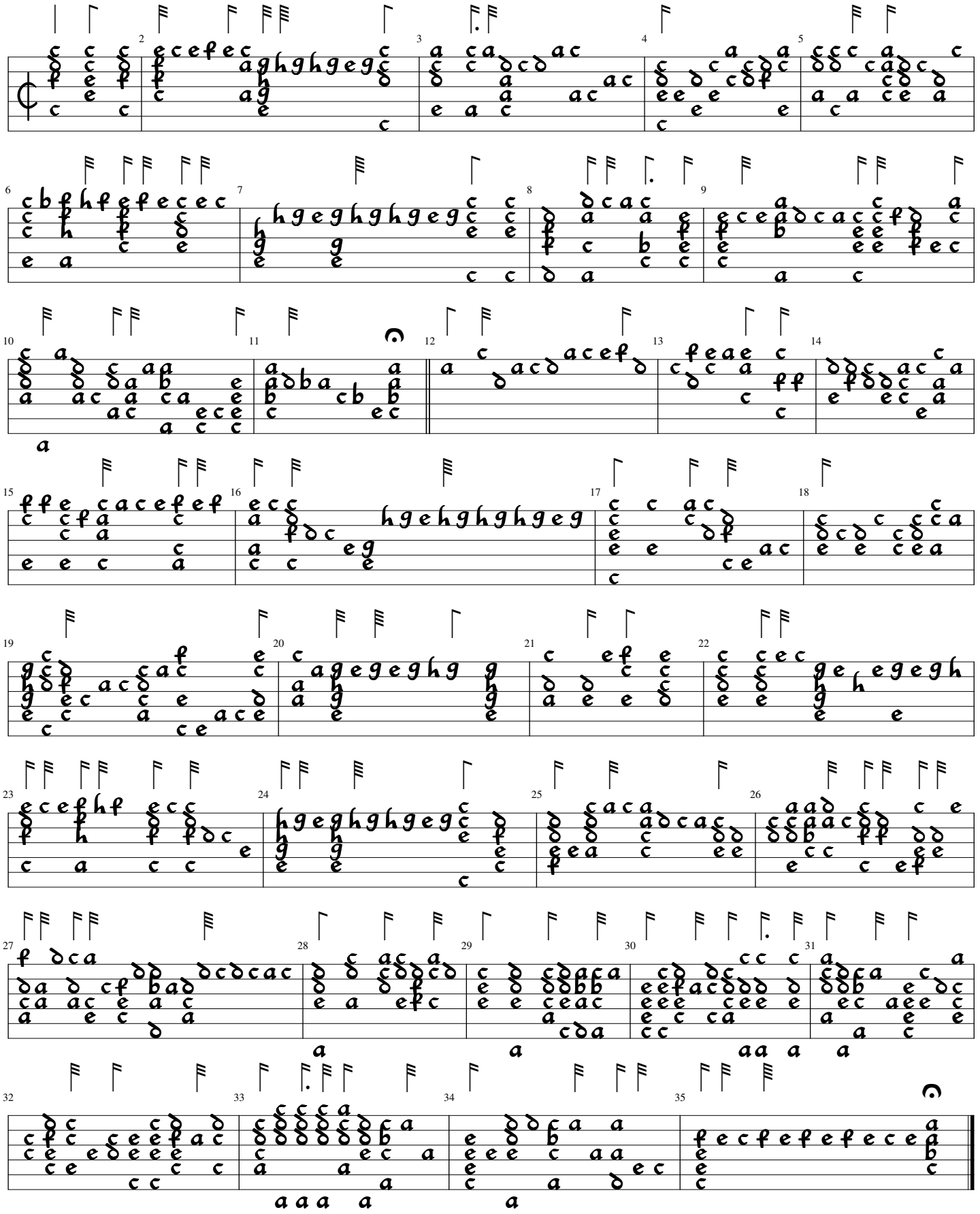
gio, che far mi deg- gio, e s'io non mir' ho peg- gio, S'io mir'ho ma- le e

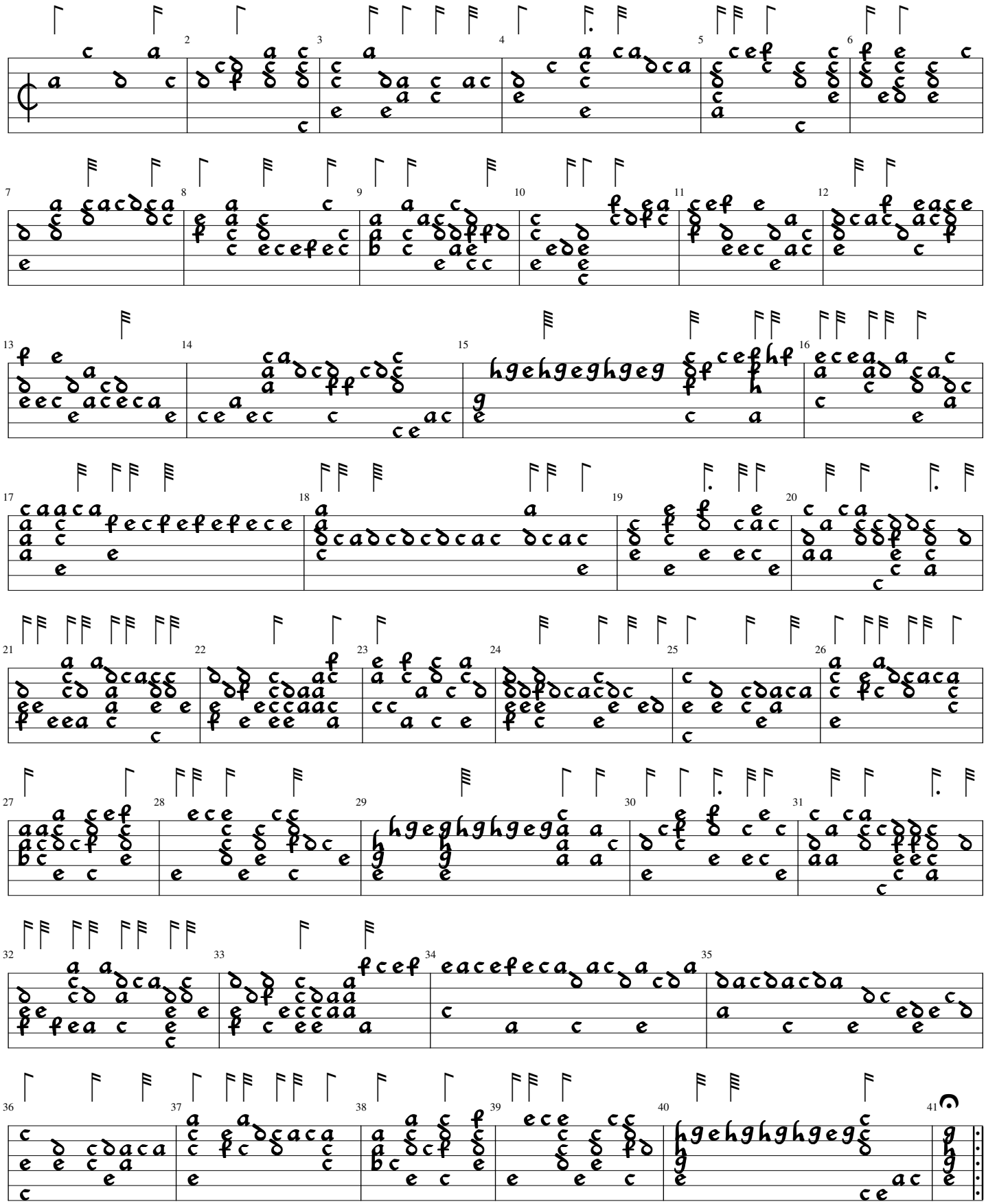
57 58 59 60 61

le e s'io non mir'ho peg- gio, S'io mir' ho ma' le e s'io non mir' ho peg- gio.

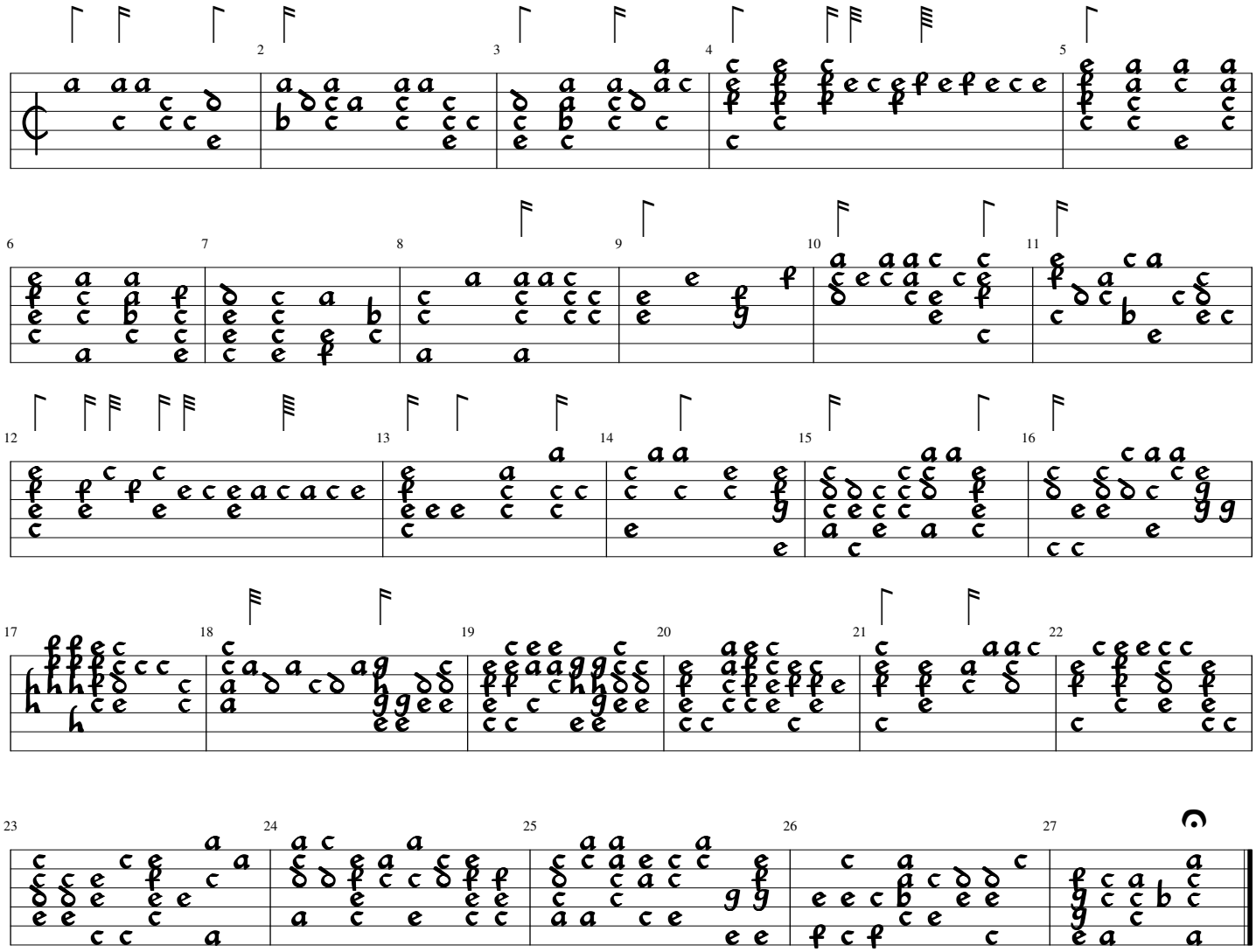
s'io non mir' ho peg - gio, S'io mir'ho ma' le e s'io non mir' ho peg- gio.

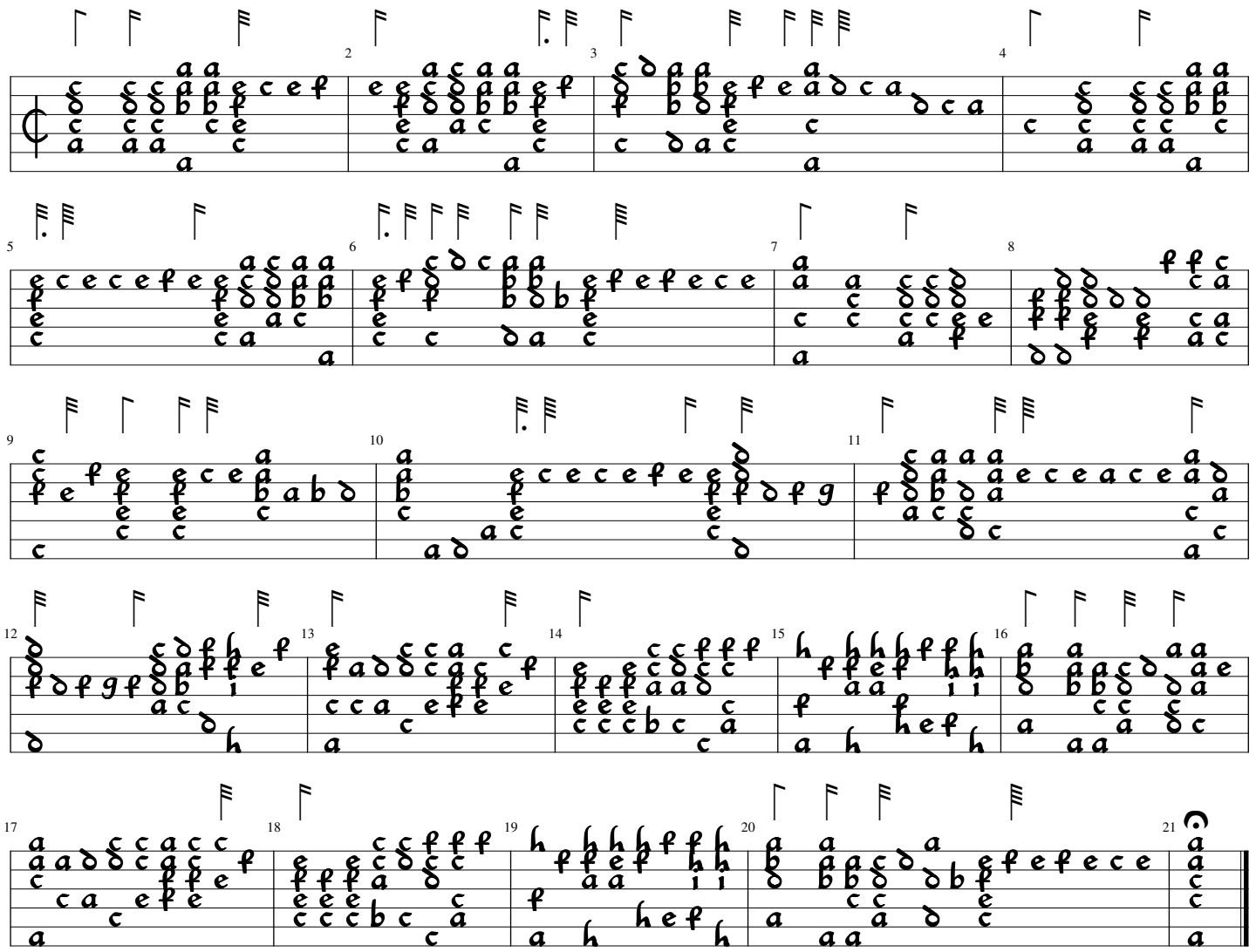

Cor- ret- te tut- ti quan- ti
Cor- re- te tut- ti quan- ti o sven-tu- ra- t'a-man-
o sven- tu ra- t'a- man- ti,
ti, o sven- tu- ra- t'a- man- ti, Cor- re- te tut- ti quan- ti
Cor- ret- te tut- ti quan- ti
ti o sven- tu- ra- t'a- man- ti, Ar- ma- te- v'a l'm- pre- sa di ques- ta
o sven- tu- ra- t'a- man- ti, o sven- tu- ra- t'a- man- ti Ar- ma- te- v'a l'im- pre- sa,
miacon- te- sa, Ar- ma- ta- v'a l'im-pre- sa di ques- ta mia con- te- sa,
Ar- man-te- v'a l'im-pre- sa di ques- - - ta miacon- te- sa, Ch'a- mor vol gue- re-



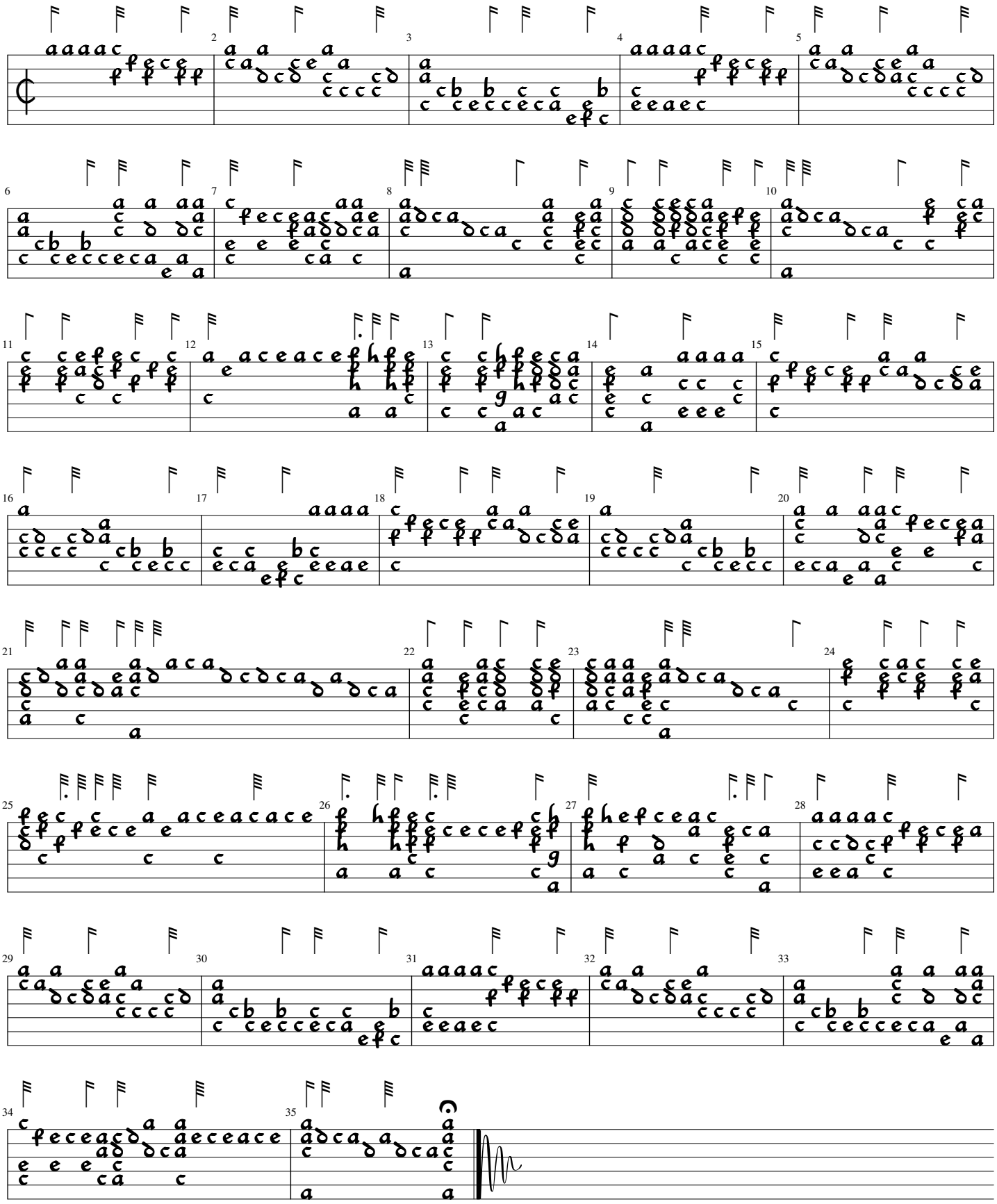


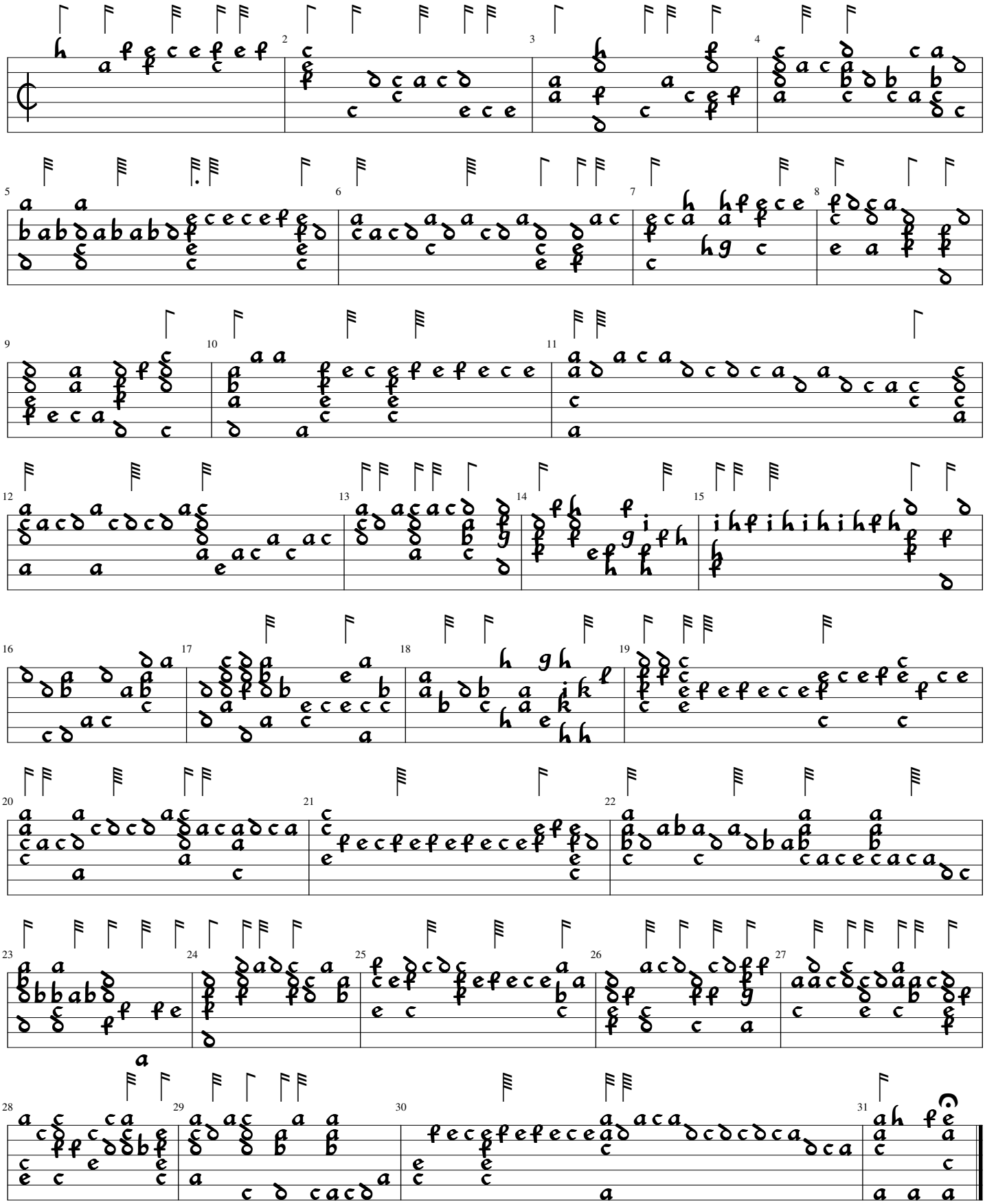
Appariran per me. Lasso/Adriaensen / Pratum Musicum...1584, 11r



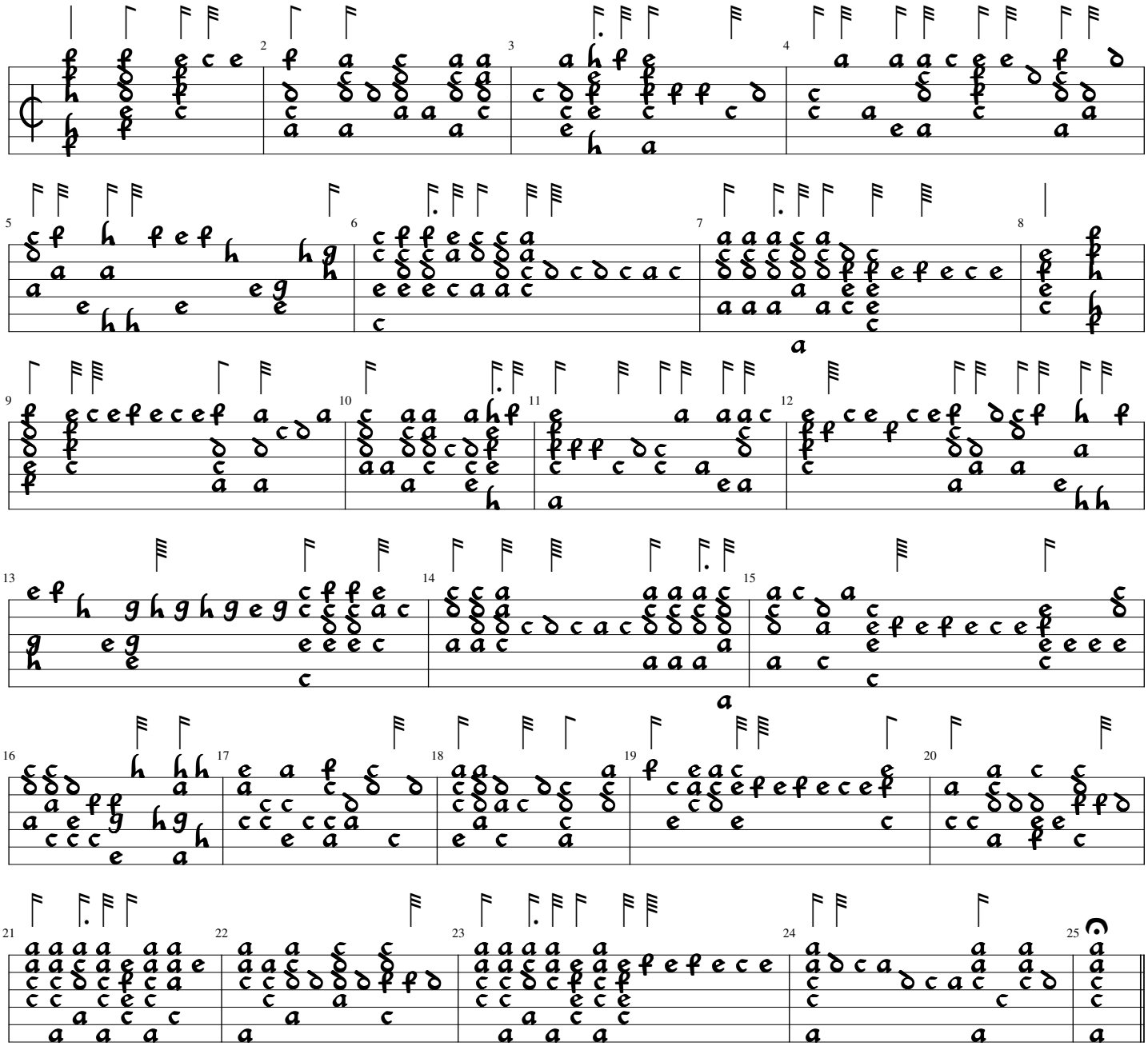


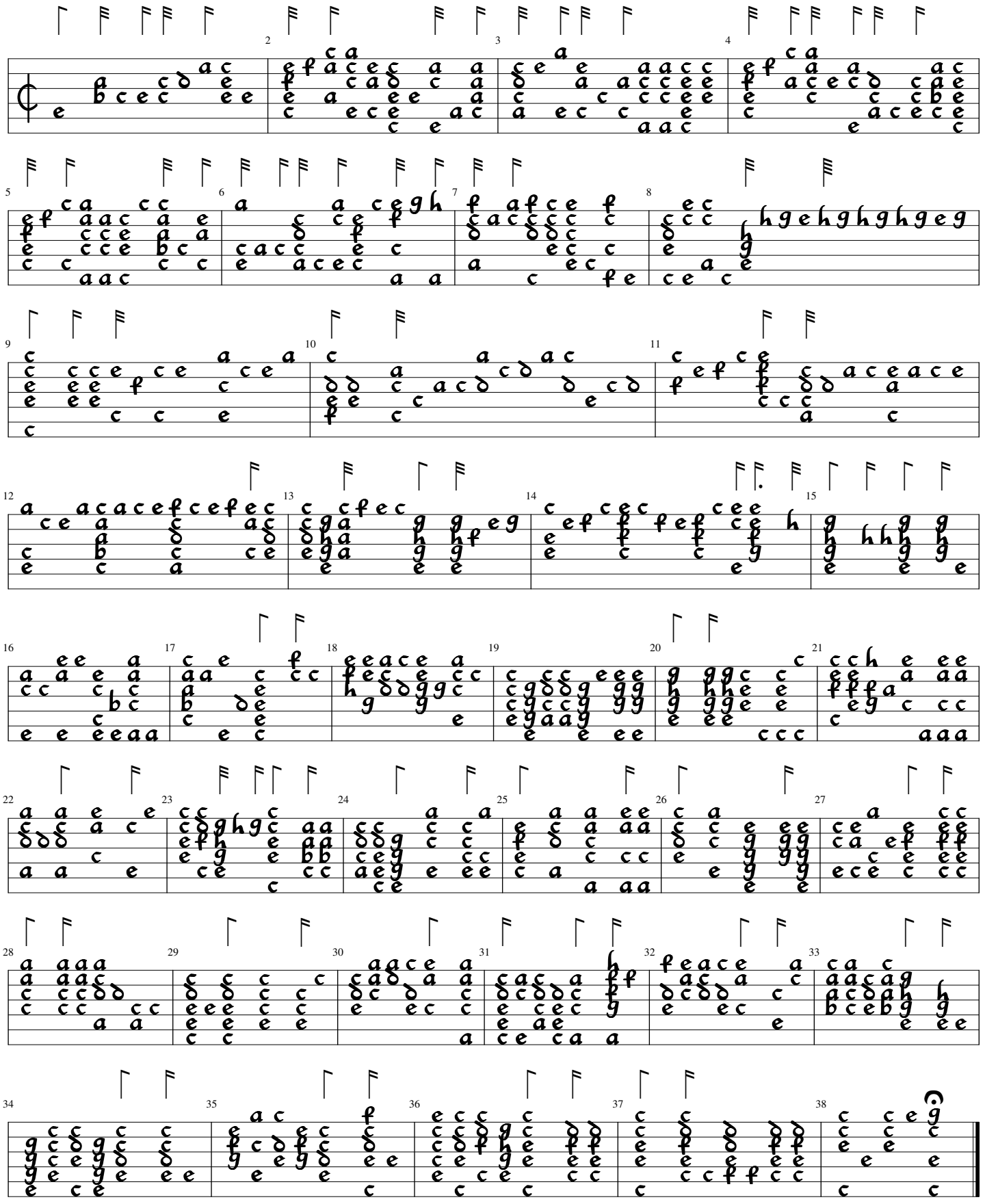
Tant vous allez douce Guillemette. Abrahan/Adriaensen / Pratum Musicum...1584, 15r

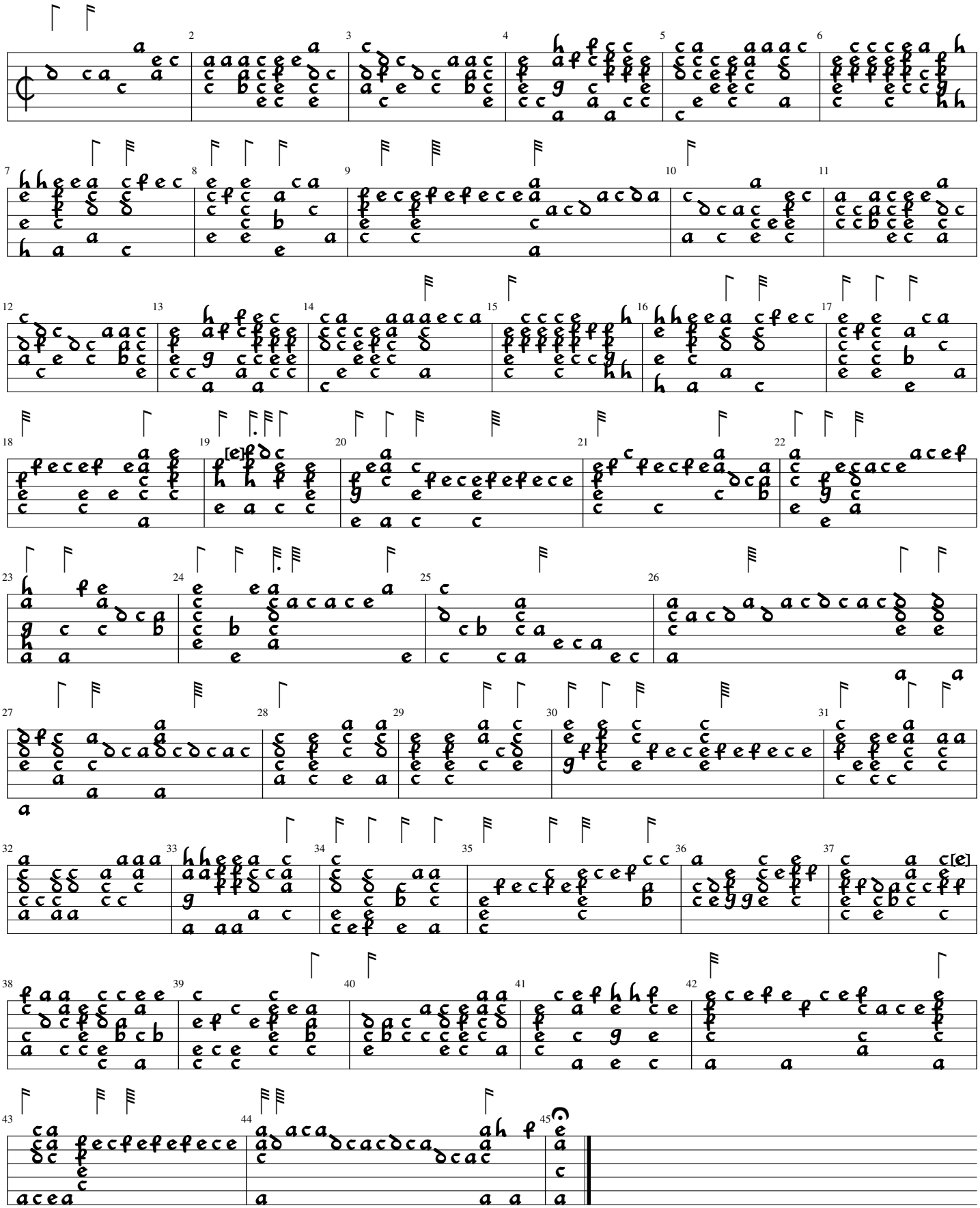




Donna crudel. Ferretti./E Adriaenssen / Novum Pratum Musicum...1592, 19r







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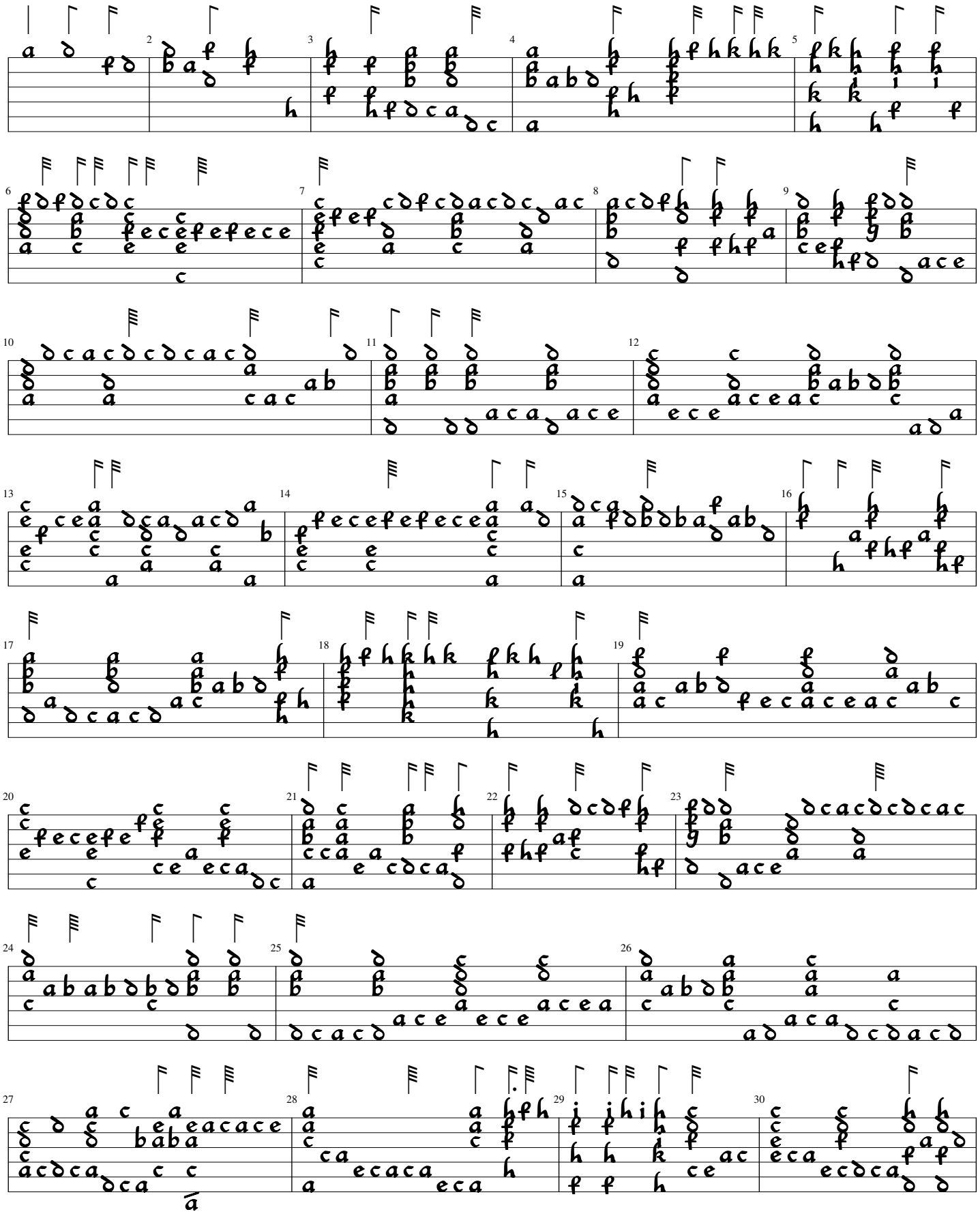
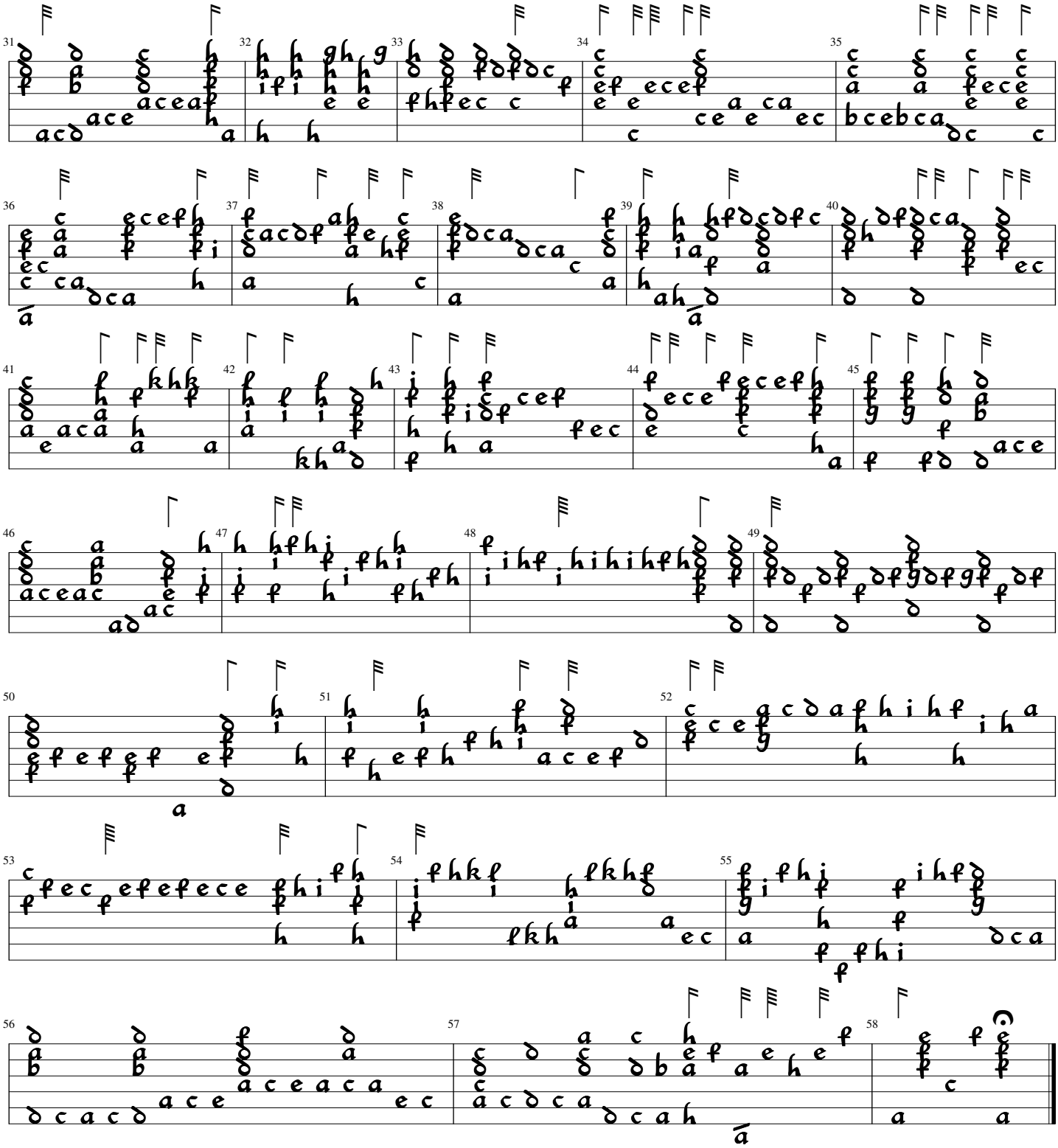
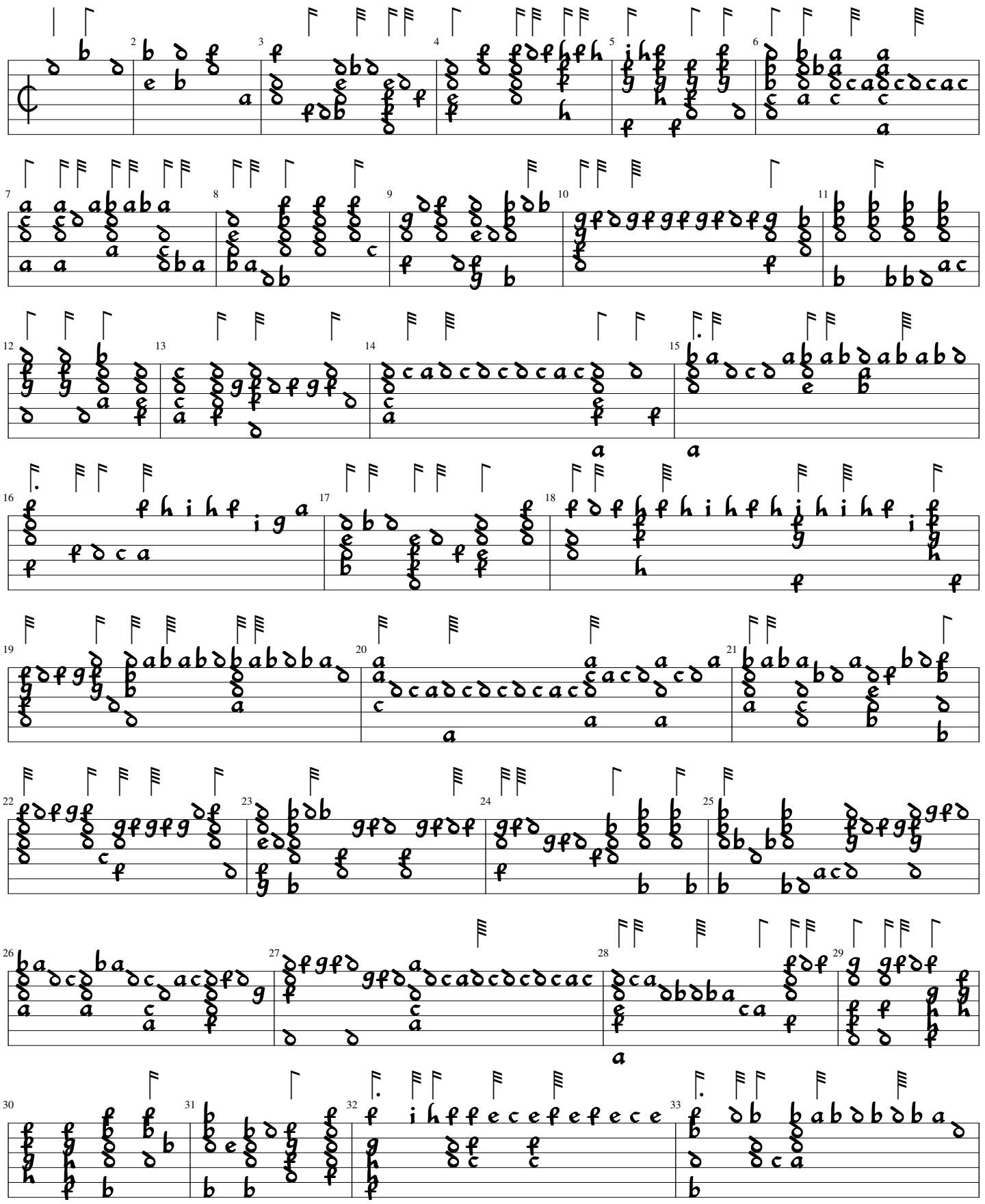
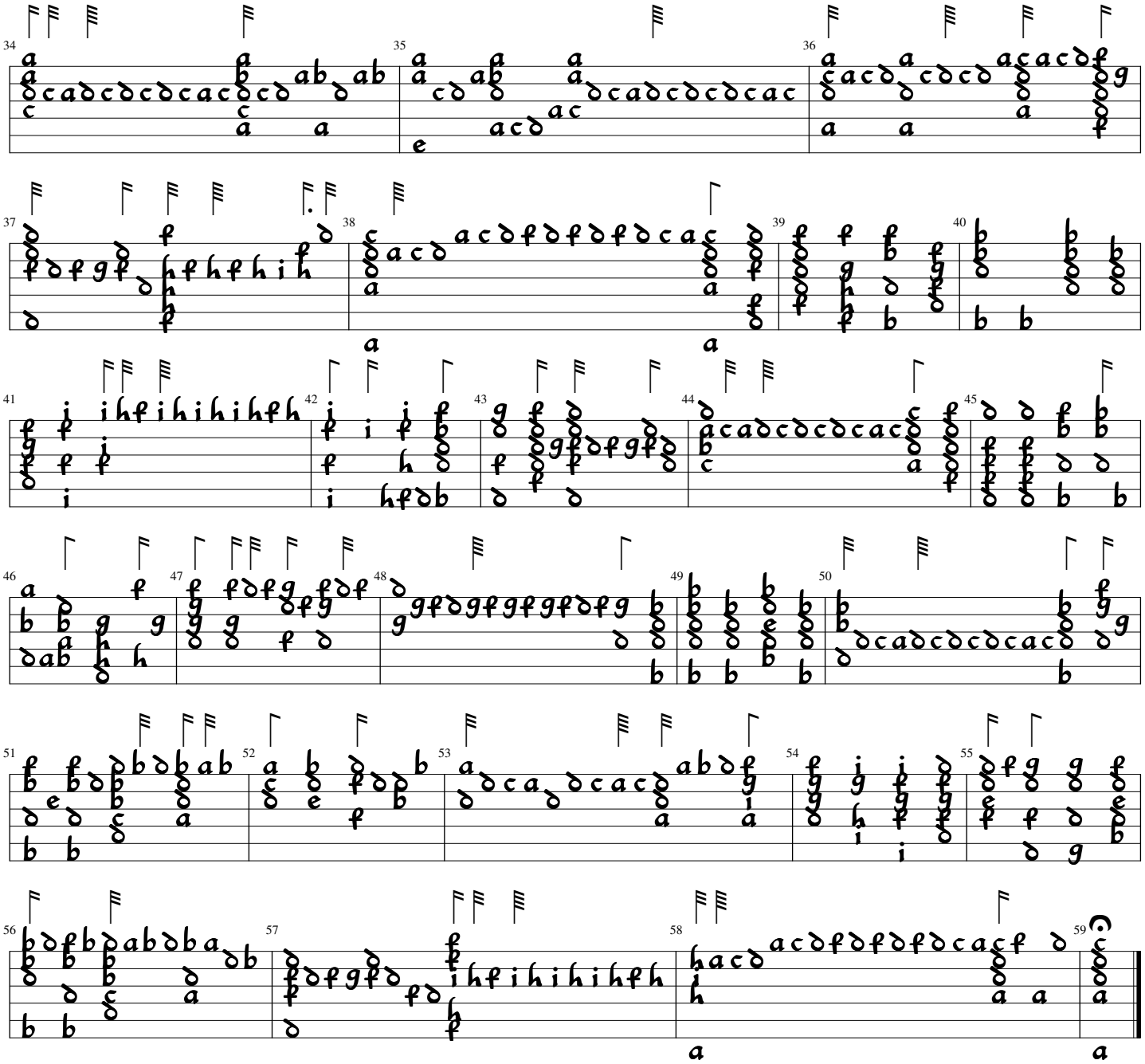
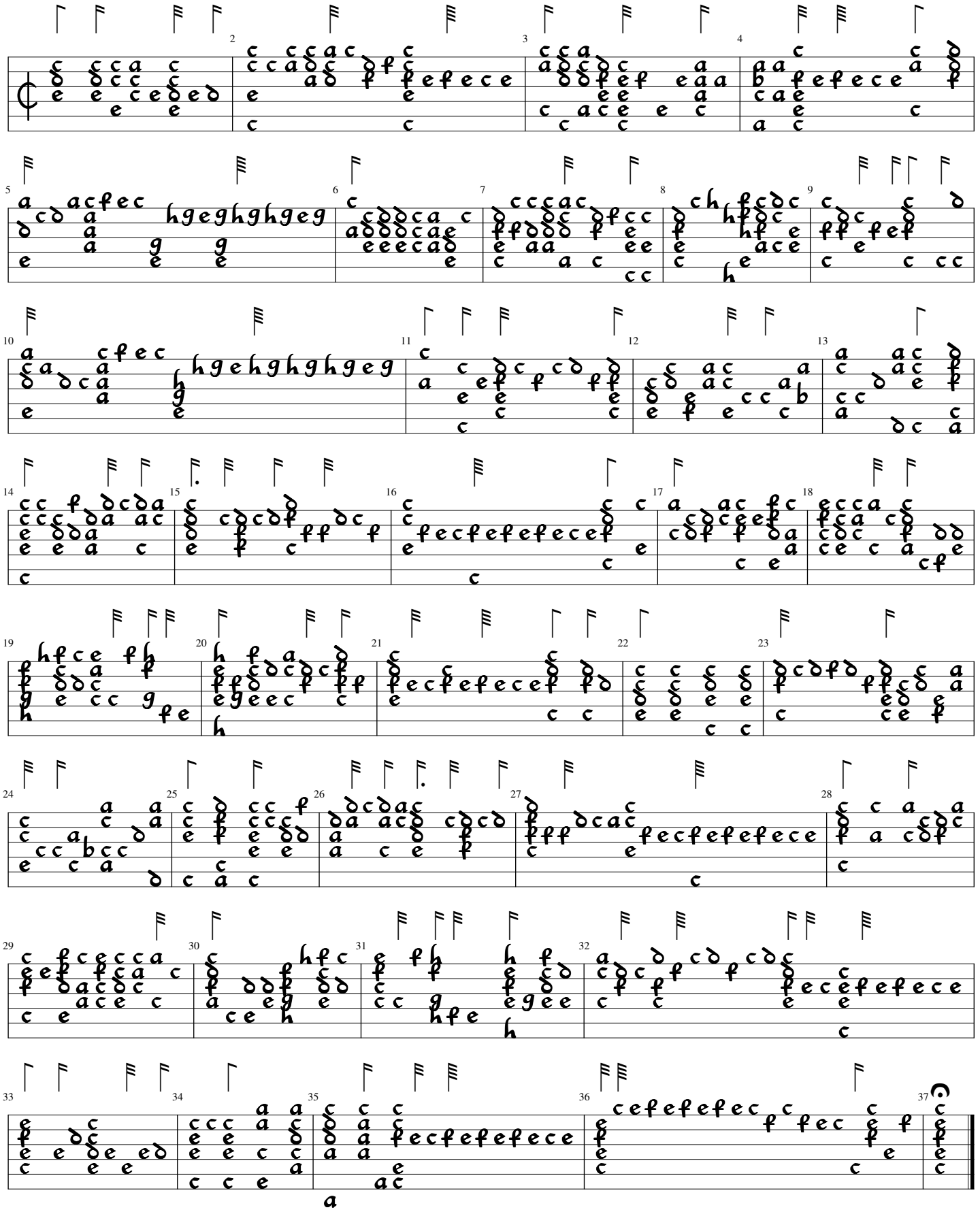




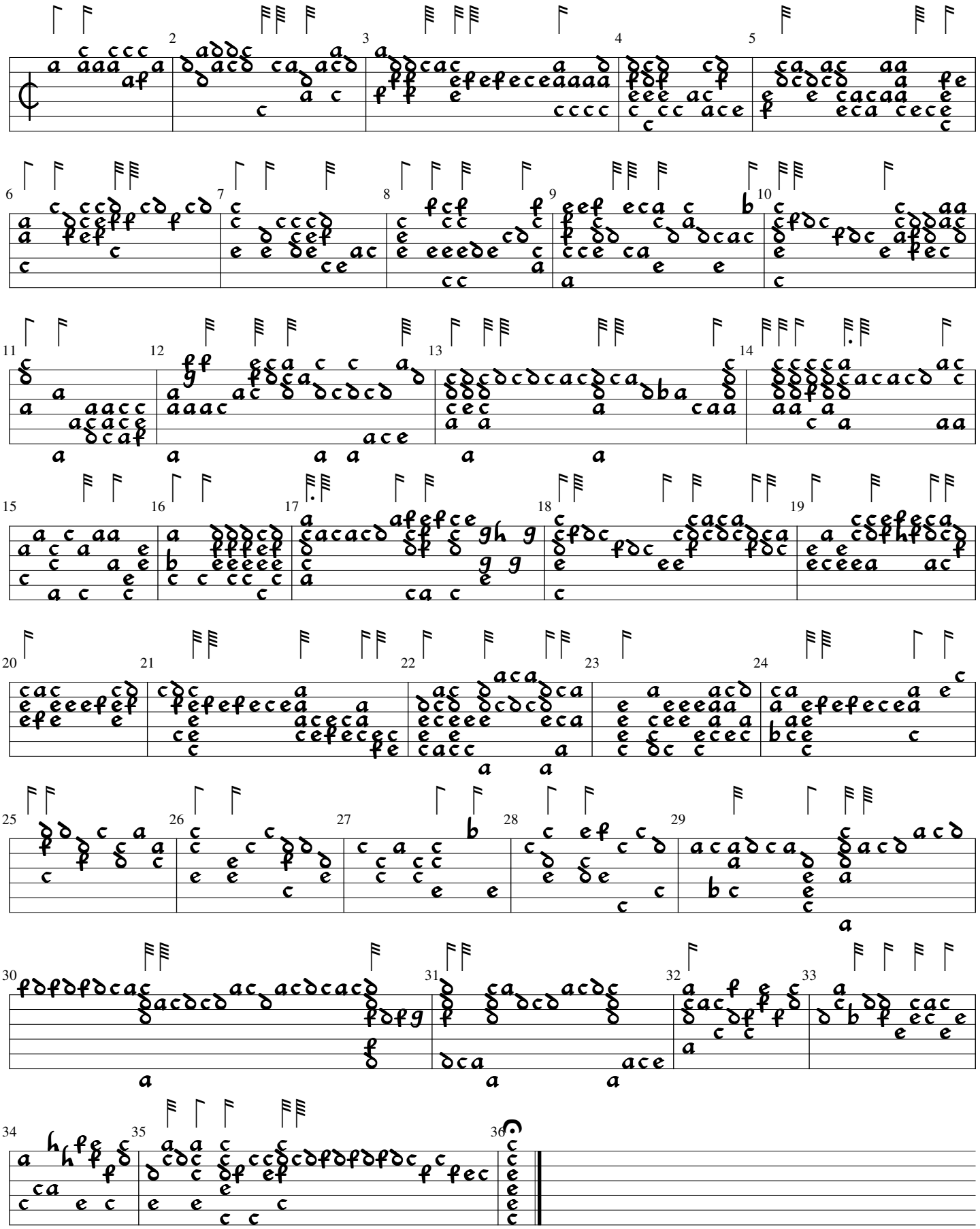


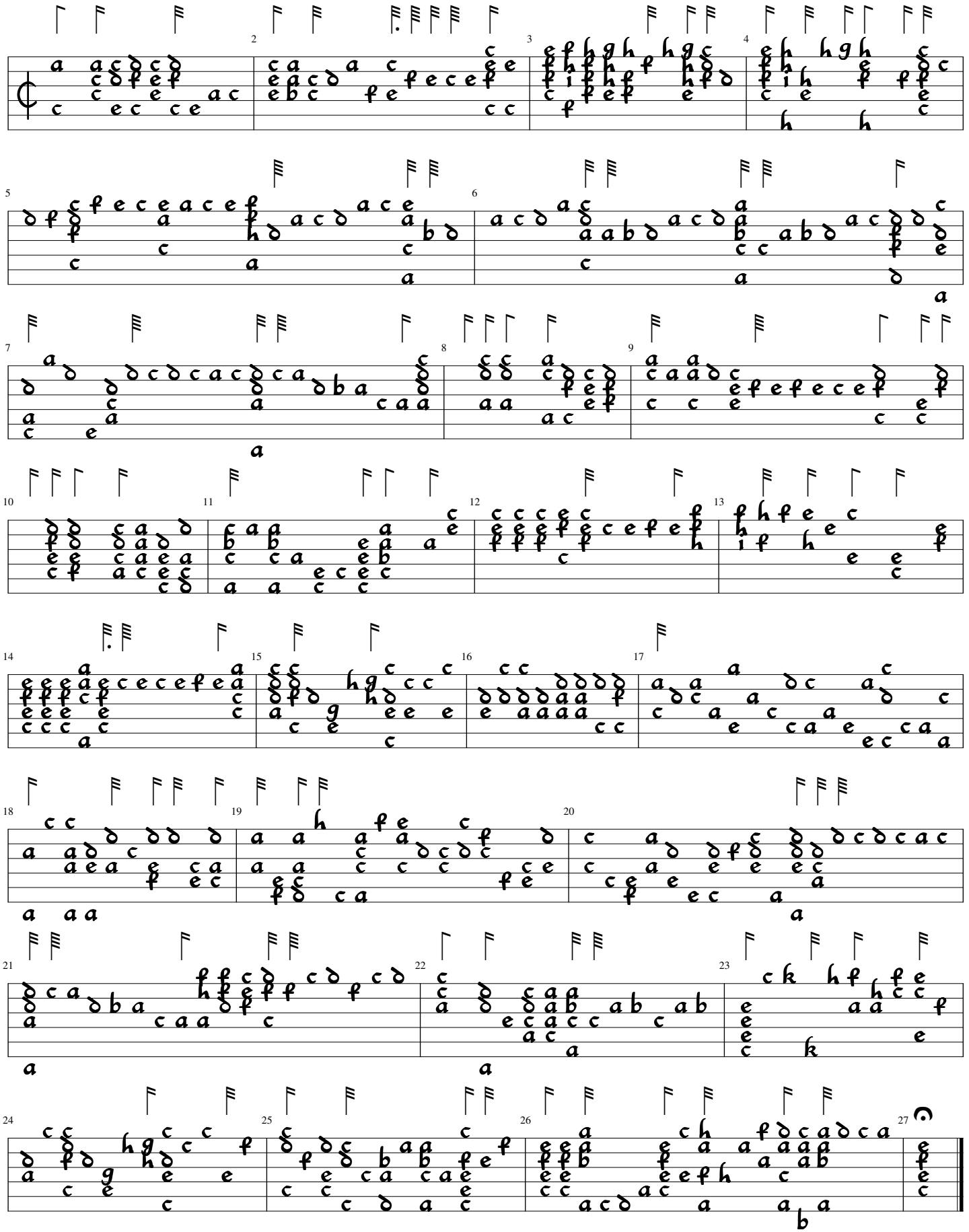


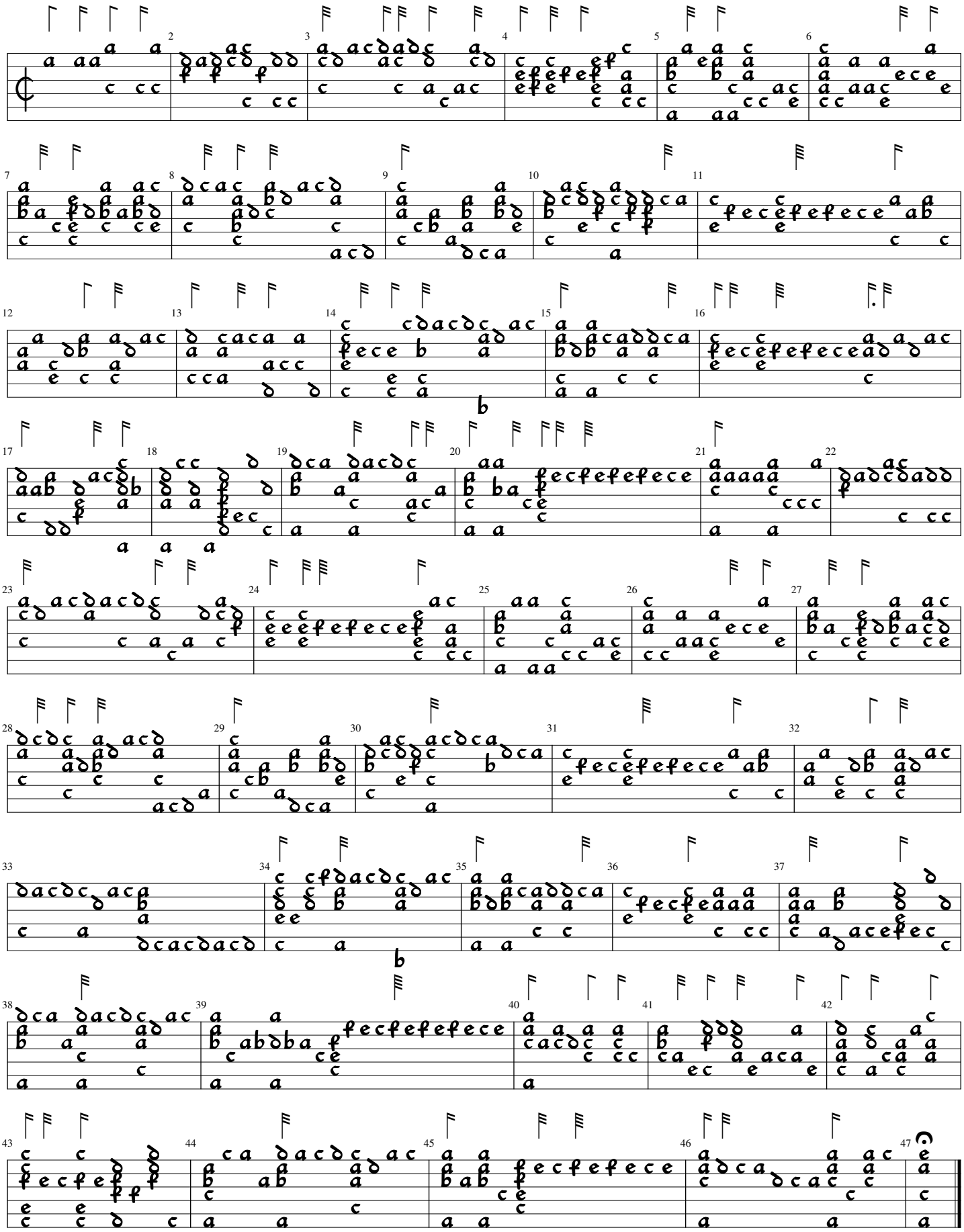
Comme la tourterelle. De Monte/Adriaensen / Pratum Musicum...1584, 32r

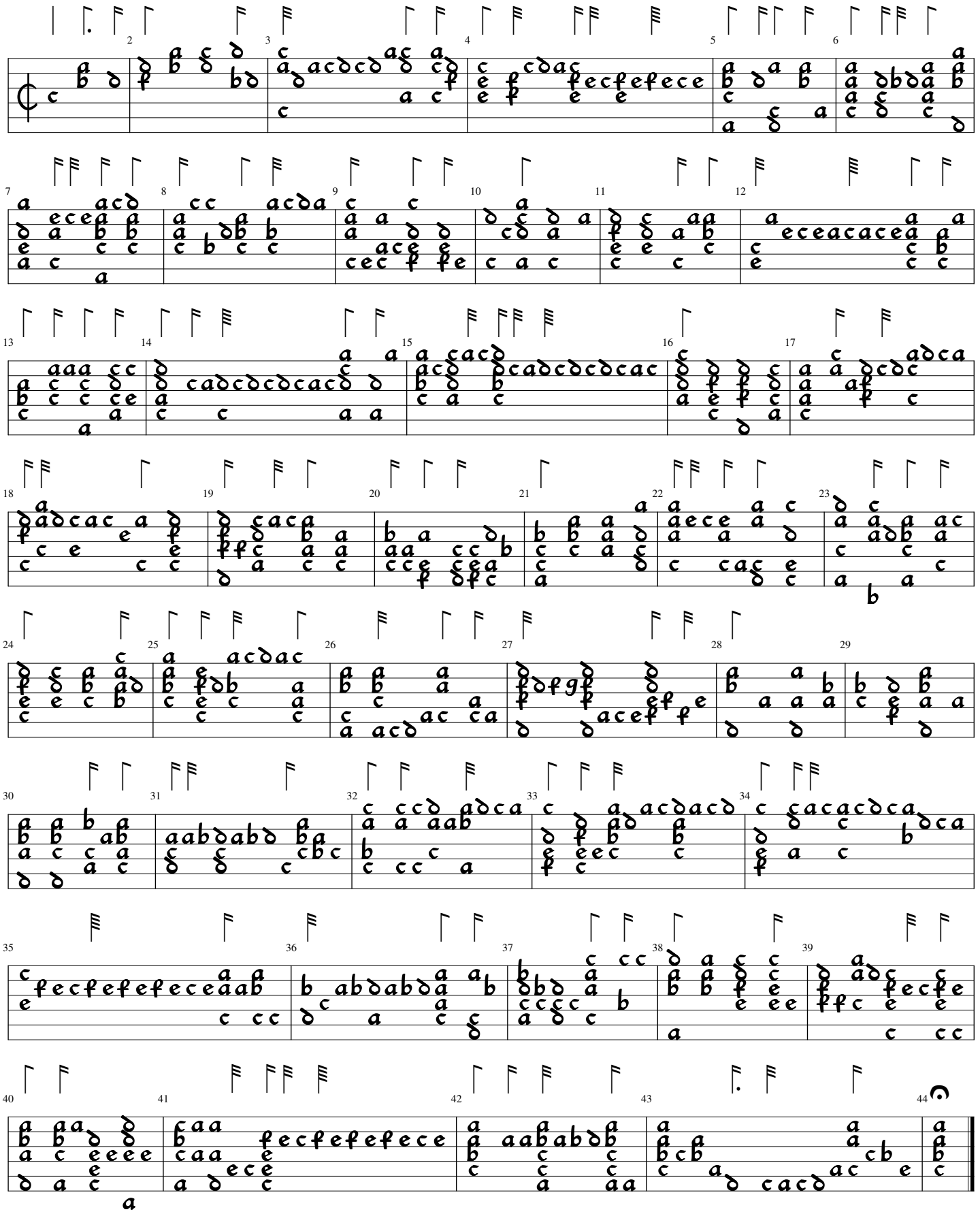


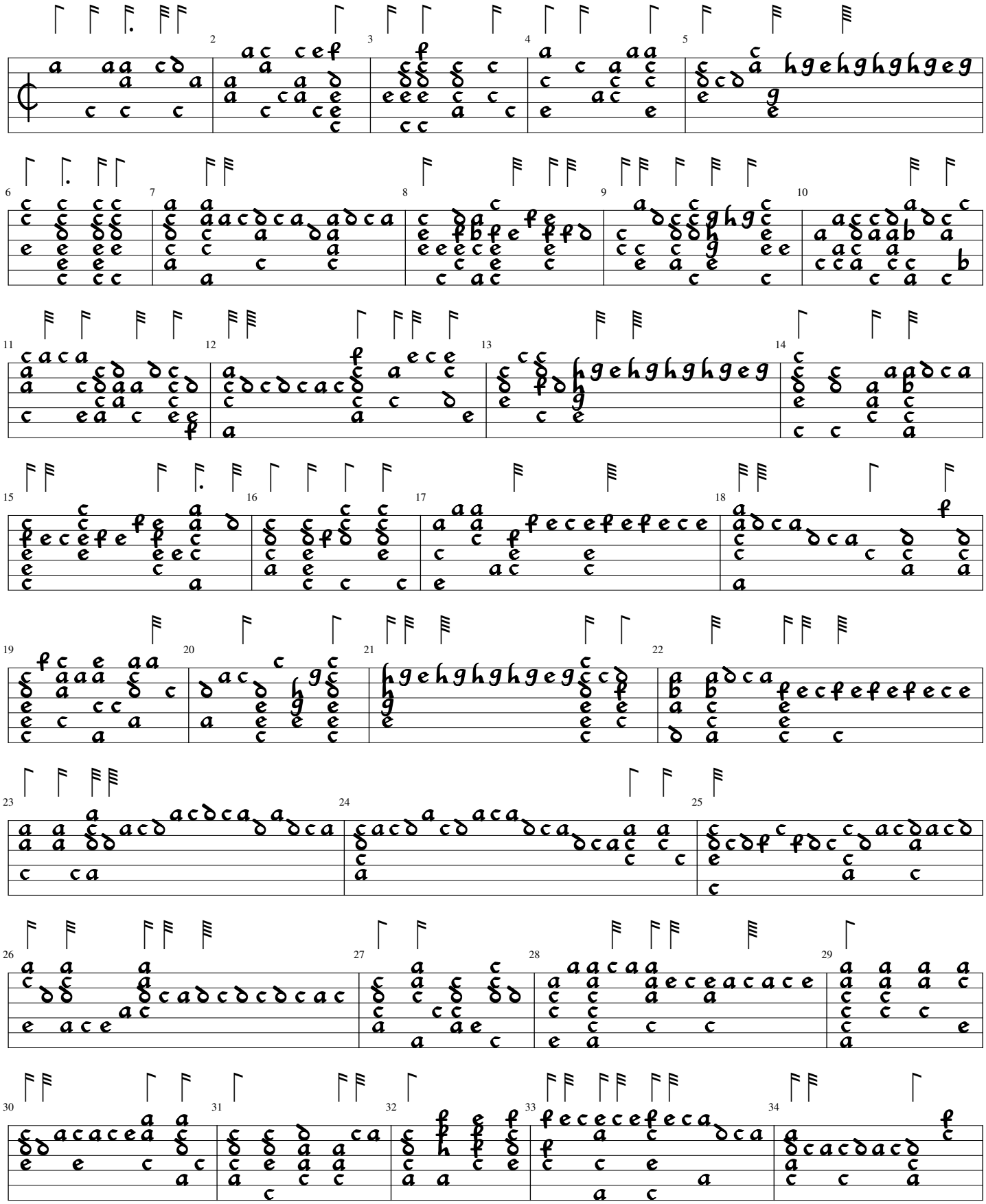
D'un si bel foco. G. deWert/E. Adriaensen / Pratum Musicum...1584, 33r

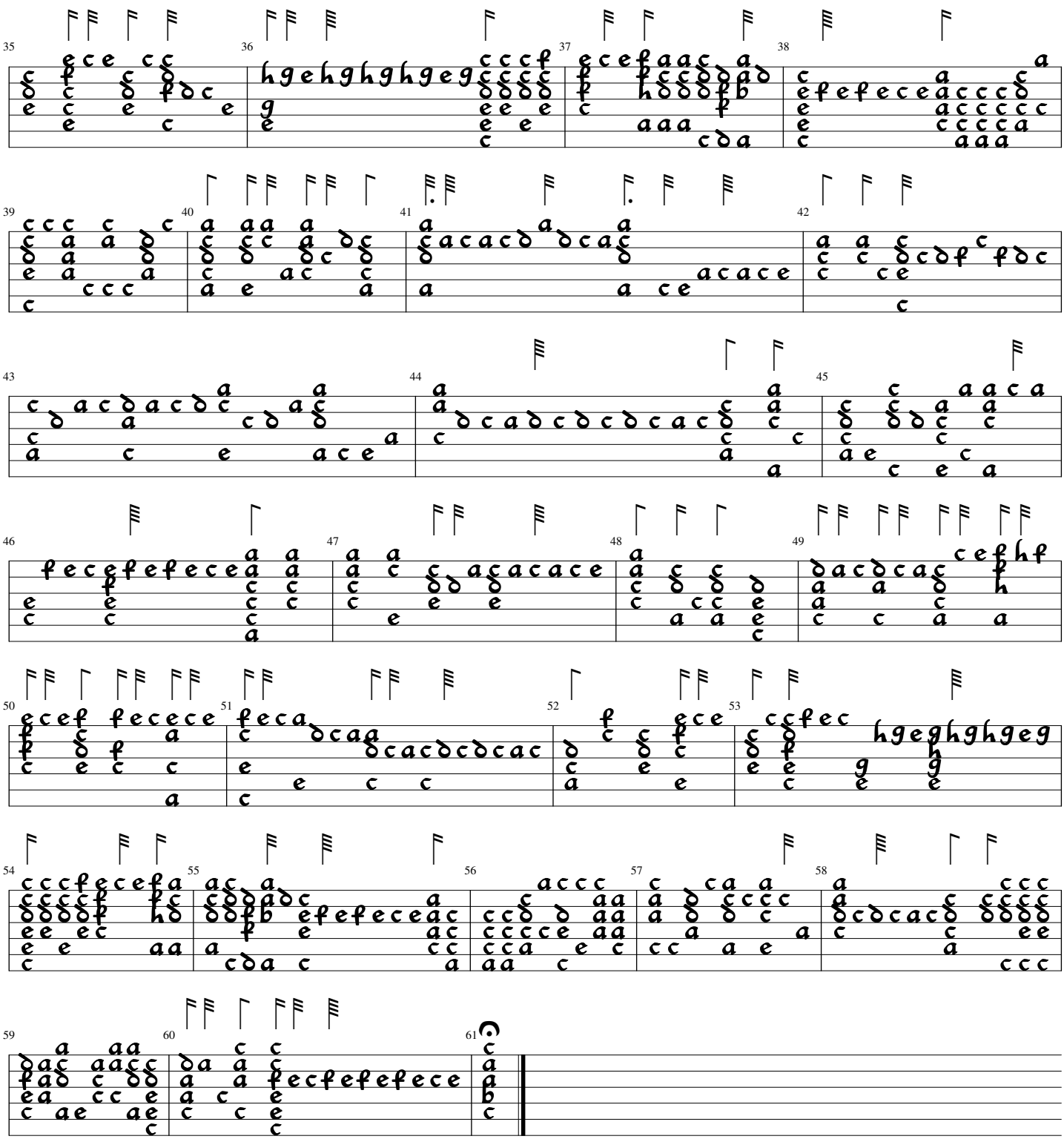


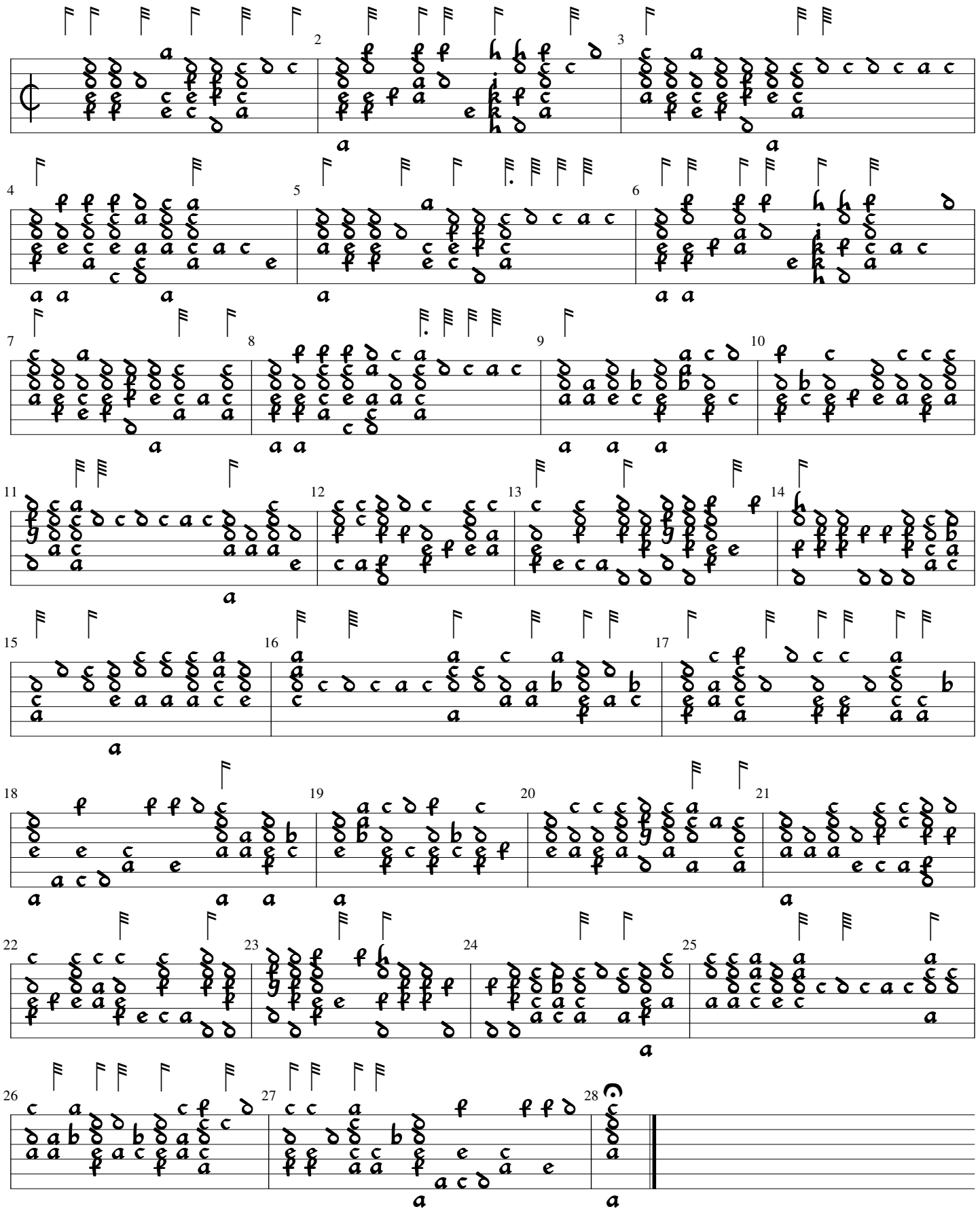












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24. 15r	**w.t. (2)**	
25. 15v-16r	**6 parte ultima – Al fin vid'io** = Standomi un giorno – 6. pars et ultima: Al fin vid'io per entro	1568-2 Galilei (Fronimo) p. 120-121: Sesta & ultima parte. Al fin ud'io 1584-3 Fallamero (Primo libro) p. 56-58: Al fin vid io – 6. parte. A 6
26. 16v-17r	**Dello strigio a 6 – Nasche la pena mia** = Nasce la pena mia Alessandro Striggio	1568-2 Galilei (Fronimo) p. 24-25: Nasce la pena mia 1584-5 Galilei (Fronimo) p. 44-45: Nasce la pena mia
27. 17v	**S'ogni mio ben avete** = S'ogni mio ben havete Alessandro Striggio	1568-2 Galilei (Fronimo) p. 152-153: Se ogni mio bene havete Donaueschingen 3 fol. 33r: S'ogni mio ben havette Donaueschingen 3 fol. 32v: S'ogni mio ben havette, Aless. Striggio a 6 (different key)
28. 18r	**w.t. (3)**	
29. 18r	**w.t. (4)**	
30. 18r	**w.t. (5)** Note: rhythmic notation	
31. 18v	**Corrente**	
32. 18v	**w.t. (6)**	
33. 18v	**w.t. (7)**	
34. 19r	**Io piango di cipriano a 5** = Io piango ed ella il volto Cipriano de Rore	1568-2 Galilei (Fronimo) p. 138-139: Io piango 1584-5 Galilei (Fronimo) p. 153: Io piango (bar 4 missing; this bar is also missing in Genua F.VII.1)
35. 19v	**Fantasia fallita**	
36. 20r	**w.t.(8)**	
37. 20r	**Galliarda (5)**	
38. 20v	**Passam[ezz]o (1)**	
39. 20v	**Passam[ezz]o (2)**	
40. 21r	**Ansemo**	
41. 21v	**Io mi son giovinetta** = Io mi son giovinetta Alfonso Ferrabosco	1568-2 Galilei (Fronimo) p. 34-35: Io mi son Giovinetta 1584-5 Galilei (Fronimo) p. 56-57: Io mi son giovinetta e volentieri 1584-3 Fallamero (Primo libro) p. 26-27: Io mi son giovenetta di Ferrabos-cho A 4
42. 22r	**Ancor che col partire** = Ancor che col partire Cipriano de Rore None of the numerous settings mentioned in Brown's Bibliography match the setting in Genua F.VII.1, nor does any known manuscript setting	
43. 22v	**P[assa]M[ezzo] (3)**	
44. 23r	**Evro gentil** = Euro gentil se d'amoroso ardore Orlando di Lasso	Donaueschingen 3 fol. 39v: Euro gentil
45. 23v	**Seconda parte** = Euro gentil se d'amoroso ardore – 2. pars: Ed in sembiante riverent'e humile	Donaueschingen 3 fol. 39v-40r: 2da parte

46. 24r	Gagliarda (6)	
47. 24r	**P[assa]M[ezzo] (4)**	
48. 24v	**Questi ch'inditio fan del mio tormento** = Questi ch'indizio fan del mio tormento Orlando di Lasso	Donaueschingen 3 fol. 40r: Questi ch'inditio fan del mio torm[ent]o a 5
49. 25r	**Ancor ch'io possa dire** = Anchor ch'io possa dire Alessandro Striggio	1568-2 Galilei (Fronimo) p. 153-154: Anchor ch'io possa dire Donaueschingen 3 fol. 47r: Anchor ch'io possa dire (with a maniculum to mark the section that is to be repeated)
50. 25v	**Fera stella** = Fiera stella Orlando di Lasso	1568-2 Galilei (Fronimo) p. 129: Fiera stella Donaueschingen 3 fol. 38v: Fera Stella cognate: Cavalcanti fol. 52v
51. 26r	**Seconda parte** = Fiera stella – 2. pars: Ma tu prendi a diletto	1568-2 Galilei (Fronimo) p. 129-130: Seconda parte. Ma tu prendi a diletto Donaueschingen 3 fol. 38v-39r: 2da Parte
52. 26v-27r	**I dolci colli** = I dolci colli Alessandro Striggio	1568-2 Galilei (Fronimo) p. 151: Dello Striggio. I dolci colli 1584-3 Fallamero (Primo libro) p. 72-74: I dolci colli del Striggio. A 6 Donaueschingen 3 fol. 56r: I dolci colli, Aless. Striggio
53. 27r	**Gagliarda (7)**	
54. 27v-28r	**Seconda parte** = I dolci colli – 2. pars: E qual cervo ferito	1568-2 Galilei (Fronimo) p. 152: Seconda parte. E qual Cervo ferito 1584-3 Fallamero (Primo libro) p. 74-75: Et qual Cervo ferito di saeta – seconda parte Donaueschingen 3 fol. 56v: 2. p[arte]
55. 28r	**Gagliarda (8)**	cf. Molinaro 1599 p. 36: Seconda parte [of Gagliarda on p. 36]
56. 28r	**Gagliarda (9)**	cf. Molinaro 1599 p. 6: Saltarello
57. 28v-29r	**Ultimi miei sospiri** = Ultimi miei sospiri Philippe Verdelot	Thistlethwaite fol. 32v
58. 29r	**Gagliarda (10)**	
59. 29v	**O invidia nemica di virtude** = O invidia nemica di virtude Orlando di Lasso	Donaueschingen 3 fol. 37v: O Invidia
60. 30r	**Seconda parte** O invidia nemica di virtude – 2. pars: Ne però che non atti	Donaueschingen 3 fol. 37v: 2da parte
61. 30v-31r	**Passamezo del [Gio P]**	
62. 31r	**P[assa]M[ezzo] G.P.**	
63. 31v	**Chi non arde damor coma [...]**	
64. 33r	**O vos omnes qui transitis per viam** Compère	
65. 34r	**Pendant que la troupe mondaine**	

Fiera stella I

model: Orlando di Lasso

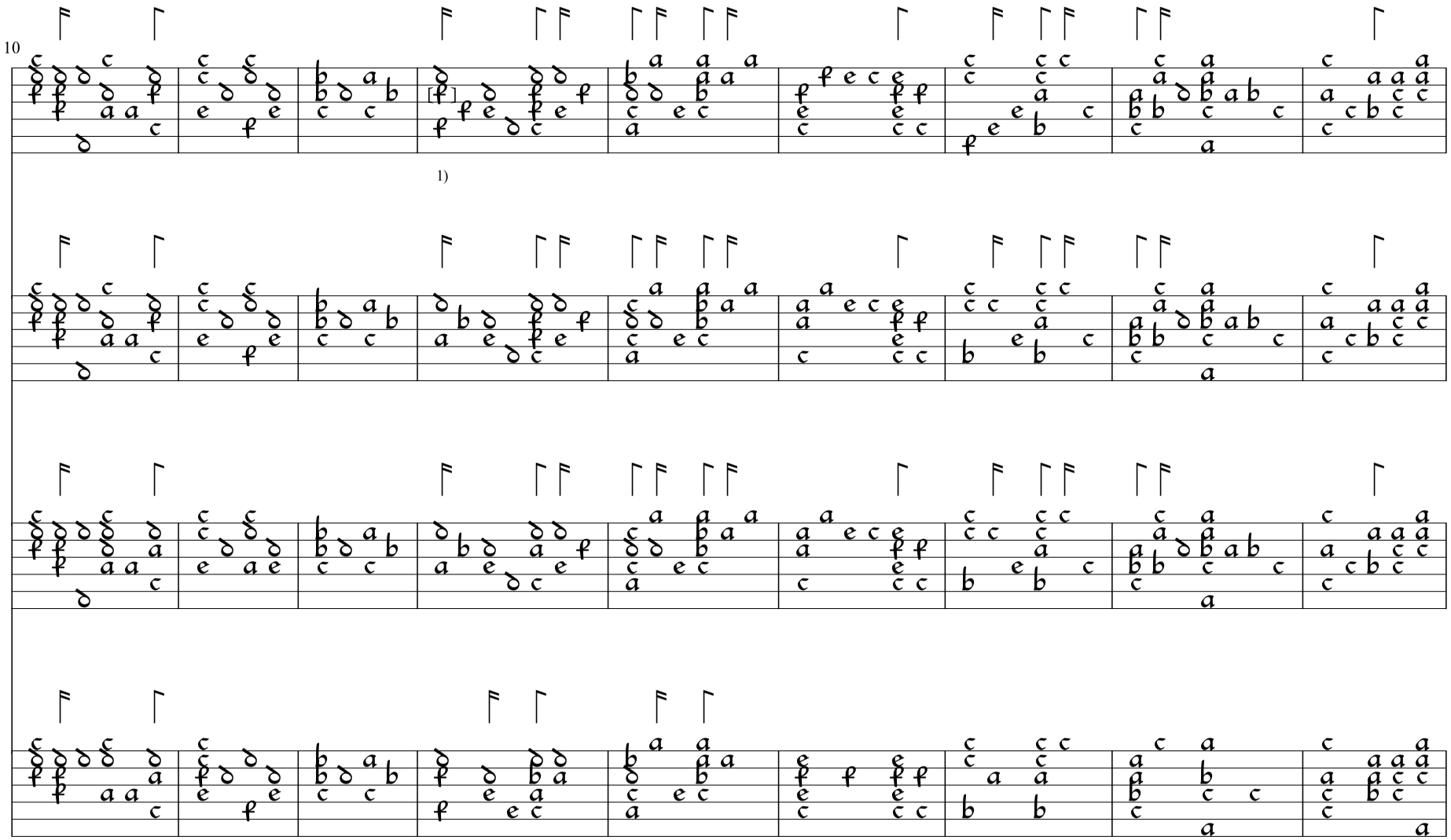
1568-2 Galilei (Fronimo) p. 129

Genua F.VII.1 fol. 25v 1)

Donaueschingen 3 fol. 38v 2)
(original in German tablature)

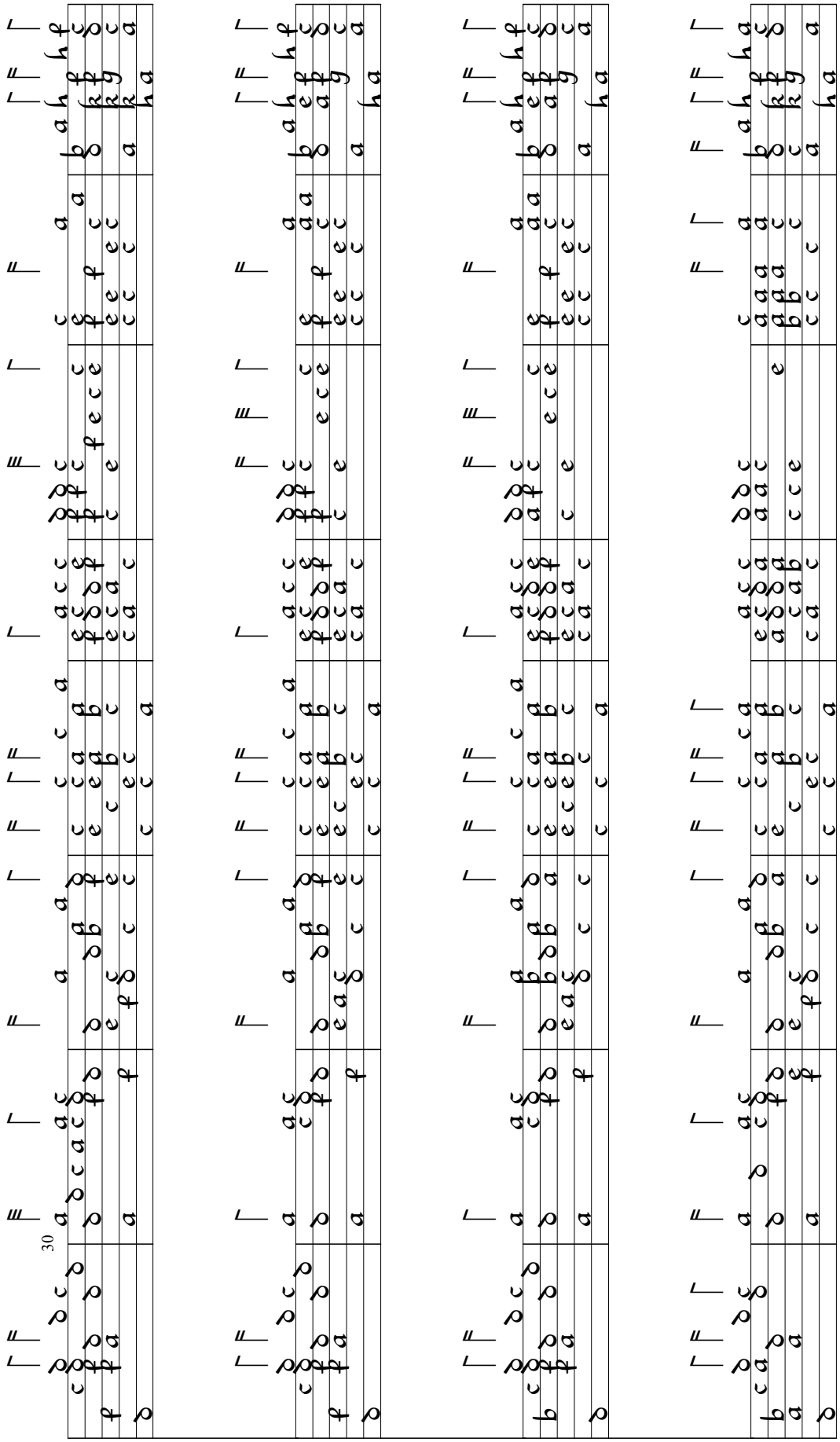
Cavalcanti fol. 52v 3)
(not mentioned in the article, but apparently closely related)

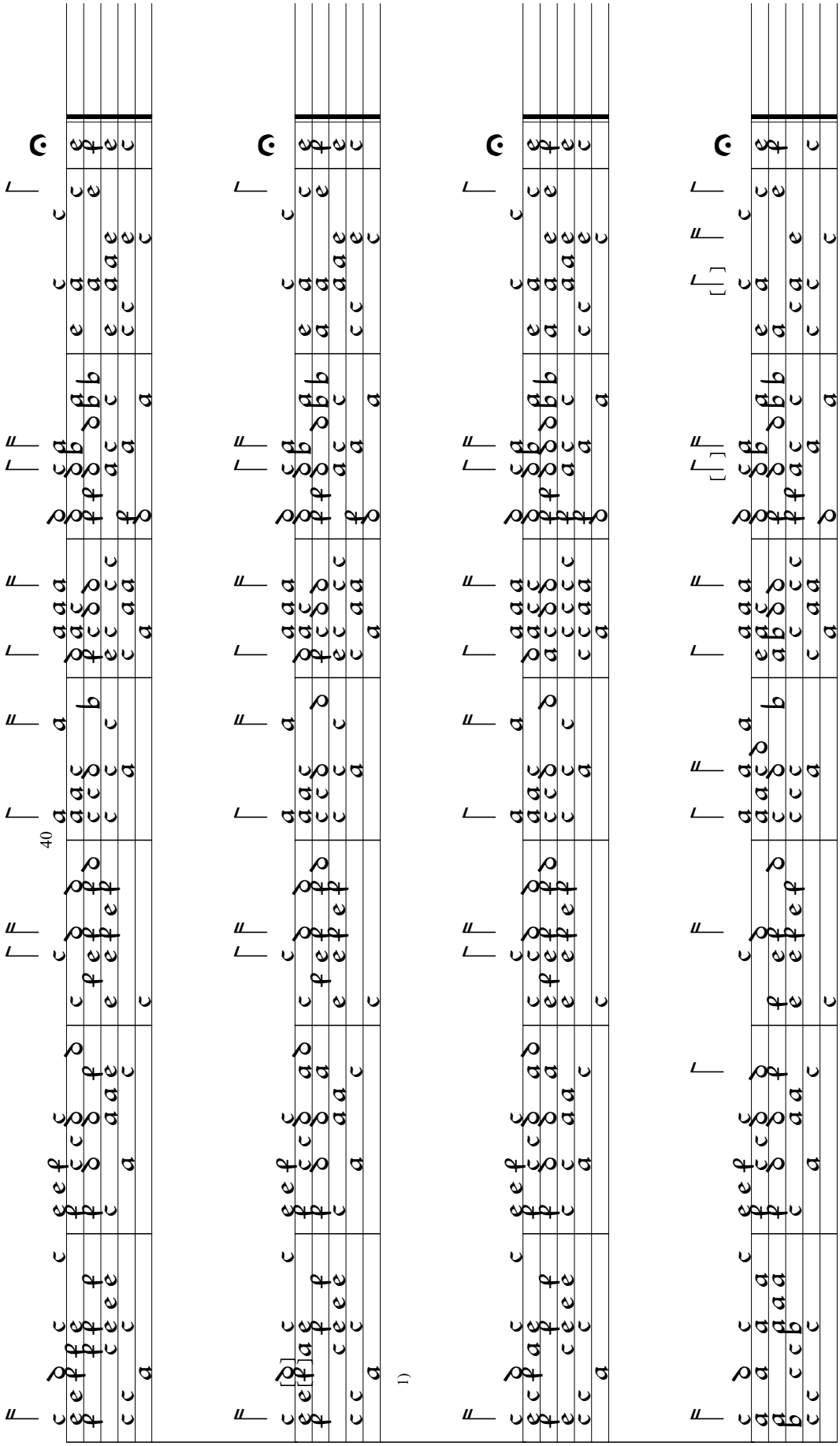
1) One note missing in bar, subsequently incorrect note values. Cf. Donaueschingen.
2) d in original.
3) d (3)in original.



1) Note one position to the left in original.

20





1) Notes one course lower in original.